

It's Sunday at Saturday Review

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THE SAN FRANCISCO BAY GUARDIAN

25¢

Richard Nixon: War is Peace

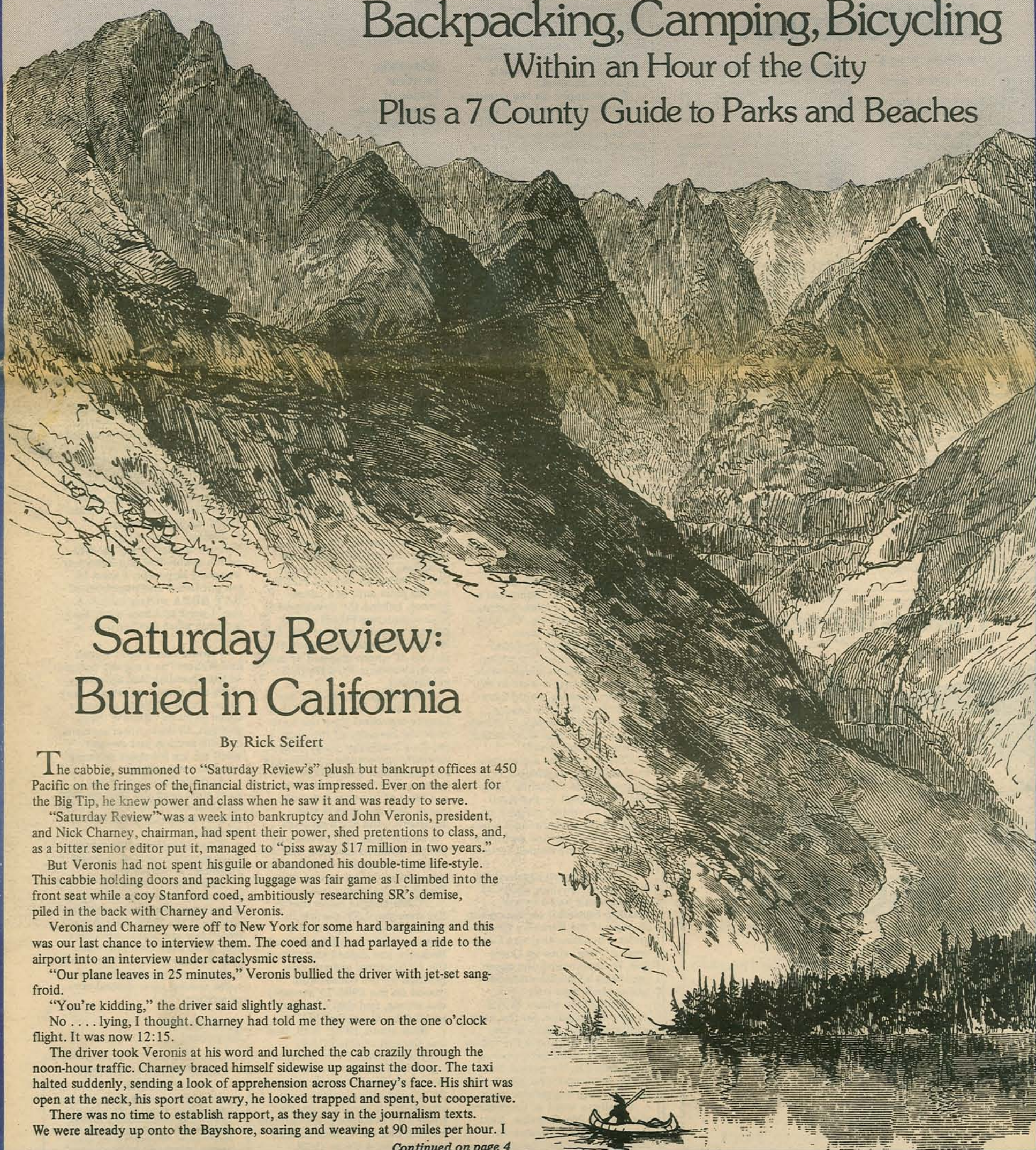
Bombs in Cambodia, bugs in Watergate:
The administration's bequest to the nation,
Editorial, page 15.

Exploring the Great Outdoors

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Saturday Review: Buried in California

By Rick Seifert

The cabbie, summoned to "Saturday Review's" plush but bankrupt offices at 450 Pacific on the fringes of the financial district, was impressed. Ever on the alert for the Big Tip, he knew power and class when he saw it and was ready to serve.

"Saturday Review" was a week into bankruptcy and John Veronis, president, and Nick Charney, chairman, had spent their power, shed pretensions to class, and, as a bitter senior editor put it, managed to "piss away \$17 million in two years."

But Veronis had not spent his guile or abandoned his double-time life-style. This cabbie holding doors and packing luggage was fair game as I climbed into the front seat while a coy Stanford coed, ambitiously researching SR's demise, piled in the back with Charney and Veronis.

Veronis and Charney were off to New York for some hard bargaining and this was our last chance to interview them. The coed and I had parlayed a ride to the airport into an interview under cataclysmic stress.

"Our plane leaves in 25 minutes," Veronis bullied the driver with jet-set sang-froid.

"You're kidding," the driver said slightly aghast.

No . . . lying, I thought. Charney had told me they were on the one o'clock flight. It was now 12:15.

The driver took Veronis at his word and lurched the cab crazily through the noon-hour traffic. Charney braced himself sidewise up against the door. The taxi halted suddenly, sending a look of apprehension across Charney's face. His shirt was open at the neck, his sport coat awry, he looked trapped and spent, but cooperative.

There was no time to establish rapport, as they say in the journalism texts.

We were already up onto the Bayshore, soaring and weaving at 90 miles per hour. I

Continued on page 4

Publisher's Note

Wrote William Randolph Hearst Jr. in his May 6 column, "I'm inclined to think . . . that if the Watergate scandal had been broken by the Hearst news newspapers he (Nixon) would have paid a lot more attention than he did."

That raises a couple of interesting points:

(1) that the American press doesn't have that much to trumpet about in Watergate. After all, the disclosures by the Washington Post, an eminently reliable newspaper, came last fall well before the election, well in time for major coverage throughout the country linking the White House to Watergate. Instead, more than 700 daily newspapers endorsed Nixon and Watergate, only a handful endorsed McGovern. They believed the White House, not one of their own.

(2) that Hearst, being Hearst, wouldn't break a story like this if his empire depended on it. He's been a friend of Dick Nixon for 25 years, he's proud to say, and his editors and writers hearken. More: Hearst and his

empire are part of a mutual blackmail pact with the White House and the Attorney General's office on the smelly business of the "failing newspaper act," which allowed Hearst a juicy antitrust exemption to merge in SF with the Chronicle.

Just what did Hearst have to offer President Johnson to allow the then illegal merger in 1965? What did he have to offer President Nixon in 1970 to sign the "failing newspaper act" into law and retroactively legalize the merger? Again last year: what did Hearst offer his pal in the White House to allow him to buy, then kill, its rival Boston Herald-Traveler with no questions asked?

At any time, say right after Hearst breaks a Watergate-type story, Nixon's Justice Department can decide to reexamine Hearst's failing newspapers and break up the Examiner/Chronicle merger. And Nixon can decide to do this with 21 other joint arrangements in 21 other cities involving most of the major newspaper chains in the business.

THE SAN FRANCISCO BAY GUARDIAN

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"It is a newspaper's duty to print the news and raise hell."

(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

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Letters



THE LEAGUE REPLIES

Mr. Petrakis' diatribe against the League of Women Voters offered an emotional outpouring on a subject we believe should be approached analytically. It is not surprising. As a polemicist, he is comfortable only in an adversary role.

The League is neither a tool of the military-industrial complex, nor of the PG&E. Our record of non-partisanship and of independence from special interests is long and honorable and has withstood many attacks from all points on the political spectrum.

We of the League can, and indeed do, read. And if that high school student of economics he cited could not discern from the Feasibility Study (assuming that he read ALL of it) that it raised serious questions as to the feasibility of Berkeley's acquisition of the electrical distribution system, then he clearly should be flunked.

For example, on the question of growth, the consultants say, p. 82, "the financial feasibility of the acquisition would be severely affected if the forecast level of growth were not obtained." They also say, "the bulk of the forecast growth is that of commercial and industrial users."

For this commercial and industrial growth rate which is so important, they use a figure of 3.1%, p. 24, which we concluded is not supported by the facts adduced, p. 23-24. The facts show a ten-year decline in commercial and industrial growth, culminating in a decrease in demand, i.e. a negative growth rate of .5% in 1971.

Berkeley voters were not being asked to put themselves on record philosophically on the question of public vs. private power. They were asked whether they wished to commit their tax monies in an enterprise that might or might not, sooner or later, prove profitable to the city. The report which we analyzed was available to anyone who wished to read it, in the public libraries.

Our analysis included more of its material than Mr. Petrakis acknowledged. Some cities have certainly succeeded with municipal power systems: others have failed. Each case is subject to its complex spectrum of special conditions. We took no position on the issue.

The acquisition proposal failed all over town, including those precincts in which candidates supporting it were in the lead. Mr. Petrakis would have you believe that the League, because of its analysis, is shown to have been taken in by PG&E. All those voters, too?

Clearly we have a dilemma. In November, Berkeley solidly supported the Coastline Initiative. In contrast to the April election, in which we took no positions, the League had a pro position on Coastline and likes to think that we helped secure its passage.

We campaigned aggressively, distributed circulars, spoke at meetings and had our proposition reprinted on the editorial page of the Berkeley Gazette under a headline that the League urges a "Yes" vote on Coastline. It appeared on the same page with a Gazette editorial urging readers to vote "No."

We all know where PG&E stood on Coastline. So the mass seduction of us uglies in the League, and I suppose the voting public, too, must have been accomplished in the period between November and April. Wow! It really does boggle the mind.

Finally, a word of professional advice to Mr. Petrakis. Next time you want information about the Berkeley League, don't mess around for a full

week in amateur sleuthing before calling our office. When you did call, on Friday, April 20, I returned your call that same afternoon.

You asked to be put in touch with one of our ballot-measure analysts. She returned your call early the next morning (you were out on Friday when she tried). She not only gave you her name but spelled it out for you. You and the Guardian are entitled to be congratulated for having rendered it correctly.

If in the future you would like to receive our mailing, we shall be happy to enroll you as an Associate Member at dues of \$10 per year. Or, if you prefer, you can become a sponsor by contributing \$25 and permitting the use of your name on our finance drive funds solicitation letter.

Meanwhile — come up and see us sometime. We'll treat you to a really great cigar!

Gilda Feller
President
League of
Women Voters
of Berkeley

PETER PETRAKIS ANSWERS

I don't mind the label "adversary," when it comes to PG&E, but evidently the League gets upset when someone applies the term to them.

But they can't have it both ways: they can't support PG&E down the line and maintain an adversary stance against a citizens' municipalization group and still claim on their literature that the League "takes no official stand on these propositions."

To repeat: What single promunicipalization argument did the League put forth in its long analysis? On what point or argument did the League differ from the PG&E line? We couldn't find any in the analysis and we can't find any in Gilda Feller's letter or in any of our many interviews with League representatives. How can you be non-partisan when you present only partisan arguments on behalf of one side, PG&E? There's more to non-partisanship than just asserting it.

I didn't say the League was joining the military industrial complex. I did say the League put its influence behind PG&E on this issue and, as a consequence, behind the development bloc supporting PG&E and its pellmell growth policies (SP, Del Monte, Foremost McKesson et al.), all of whom chipped in cash contributions to PG&E's front committee.

Feller responds to only one point I raised, the phony PG&E/League argument they use to reverse the meaning of the independent feasibility study. She correctly quotes the consultant's statement that feasibility would be severely affected if the forecast level of growth is not obtained. But she ignores this statement from the next page:

"It seems clear, on the basis of all the variables involved and the engineer's estimate of cost, that acquisition of the system from PG&E is financially feasible."

PG&E/League made much hay over the 0.5% decline in 1971 electricity sales to the commercial/industrial sector of Berkeley and argued this meant the 3.1% annual growth rate forecast by the consultants (based on the 1965-71 average) was wrong, and that therefore acquisition is not feasible.

What about 1972? Well, that was the end of this PG&E/League strawman. For, according to PG&E's own financial statement filed election day (April 17), PG&E's growth rate in all sectors of the Berkeley electrical load averaged 5.9% and the commercial and industrial load increased by 4.6% in 1972.

Thus, PG&E knew through-

out the election that the 0.5% commercial decline in 1971 was a transient phenomenon, probably caused by the recession, not a telling argument against the feasibility of public power. It didn't say, the League undoubtedly didn't ask and so this phony half truth went out as the major PG&E/League argument against feasibility.

C'mon, ladies of the league. Go down to the PUC in SF, financial records section on the 7th floor of the State Building, and check for yourself into PG&E's 1972 financial report, and see how you've been seduced.

Feller says Berkeley voters were asked to "commit their taxes in an enterprise that might or might not, sooner or later, prove profitable to the city." This is utterly specious: 1) the consultants showed the system would pay for itself out of its own revenues, not from taxes; 2) they said substantial long term benefits would accrue; 3) they said they would begin accruing immediately.

Feller's letter corroborates the main point of my editorial: that the League only pretends to be neutral, objective and non-partisan on this issue.

Thanks for the kind offer of sponsorship. I can't afford it, but I'm sure George Connor, chief of PG&E's Berkeley branch, will continue to do a fine job as a League sponsor. I'll accept the cigar, but only if one of your committee members takes a couple of puffs first.

LIT SUP CRIT

After reading your first "literary supplement" I still think it's a good idea even though I disliked most of it. It seemed pretty phony, something put together by a writers' club and it seemed out of place in the Bay Guardian.

I think it's just intellectual bullshit to make it a "literary supplement." To do so just sets it too far apart from the rest of the paper and I don't care for that, myself. I like the Guardian and its style too much. I didn't like the heavy, crowded, New York Times look, with the justified, skinny columns.

I wonder also if future "Supplements" will only deal with unpublished San Francisco writers. I hope not. I want to see published and unpublished BAY AREA writers included, too. I want to know what Kesey is doing, what McClanahan is into.

I would rather see "Books and Writers" as a regular feature of the Guardian just as movies, plays and music are regular features. I would like to see more space given to "Band W" than, perhaps, to these other sections, but this section just doesn't work for me set apart as something so very special.

And the Pynchon review. Holy shit! How did that get into the Guardian. Maybe the NY Review of Books, but not the Guardian.

What I liked was the whole Bookmanship section, especially Friedman's "Mysteries."

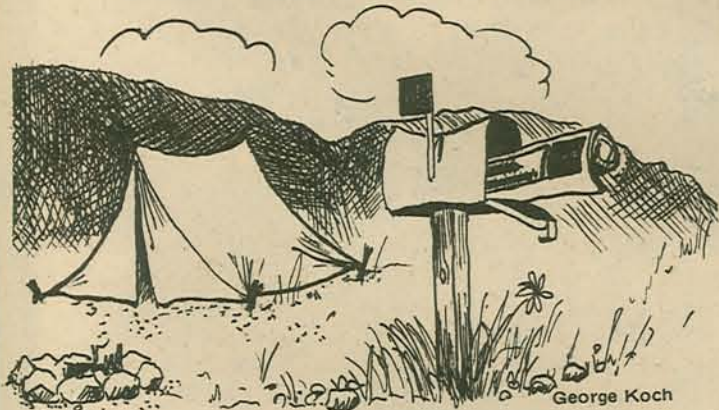
So anyway, personally I don't care about "renaissance" but I care a great deal about writers — writers in the BAY AREA — and what they are doing, who they are, who they love and who they hate and the problems they have had and do have that revolve around their central core of writing.

David MacPhail
Sebastopol

KEEP THOSE LETTERS COMING

... And for best chance of publication, keep them short, like one typewritten page, double spaced. Include name, address, phone for verification. We don't print anonymous letters and we don't print "Name Withheld" letters

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BAY GUARDIAN

1070 Bryant St., San Francisco, Ca. 94103

On Guard

By Joel Kotkin, Madeline Nelson, William Ristow and Charles Bolton

Media

THE DICKS FROM SUPERCHRON

That was the headline of the Guardian's front page story on May 22, 1969.

"It was 6:30 a.m., on the fresh, sunny morning of March 27, when Al Kihn drove away from his Mill Valley house and set out over the lonely country road that winds over Mount Tamalpais and down to Stinson Beach," read Bruce Brugmann's lead. "He was off to gather rocks for a stone wall he was building.

"Suddenly, out of the town's deserted streets, a shiny green car with two antennas on top and a driver who talked into a walky talky radio microphone swooped up behind Kihn's Volkswagen bus.

"Something about the car and the well-dressed driver made Kihn immediately uneasy, but he didn't realize he was being followed until he made a quick U-turn in getting out of Mill Valley and the green car turned with him.

"Through Mill Valley and up Mt. Tamalpais the two cars went. Just past the Mountain Home Inn, a second car (same make, blue, with two antennas and another well-dressed man at the microphone) took up the pursuit and the first car disappeared."

It was an incredible story because it showed how KRON/Chronicle, to protect its KRON television license, had hired private detectives to investigate Al Kihn, a former KRON cameraman, and Mrs. Blanche Streeter, a former Chronicle ad saleswoman. Both had challenged KRON's license renewal before the FCC in 1968.

The story showed how Kihn was kept under surveillance and how the detectives, using various guises as survey takers, sought to get embarrassing information about Kihn's and Mrs. Streeter's personal, social and business lives. A man from "Aetna" asked the ex-husband of Kihn's present wife: Had Kihn ever been arrested? Does he smoke pot? Where did he live when he was separated from his first wife in 1964? What are his political leanings? Is he a hippy?

Atty. Charles Cline Moore charged harassment and intimidation of government witnesses and got this issue set for hearing before the FCC.

During the hearing KRON/Chronicle testimony disclosed even more doings of their agents: one had dated Al Kihn's babysitter several times. Another had dated several times the best friend of Al's wife, and even given her a birthday present. Kihn had at several times been under heavy surveillance, once by four cars when he was enroute to the airport. Mill Valley police had complaints that the detectives, sitting in their cars outside Kihn's house, had often played their radios too loud and had strewn wrappings from their lunch on neighboring lawns.

Moreover, the Chronicle also testified that it had put Guardian publisher Bruce Brugmann under surveillance after he had come to the station in the fall of 1968 to look at the KRON's public file. Brugmann did so to prepare stories on the Kihn/Streeter license challenge.

Robert Raymer, the chief of litigation for the Chronicle firm of Cooper, White and Cooper, testified that KRON/Chronicle thought Brugmann and the Guardian were involved in a plot to take over the station. KRON/Chronicle detectives kept Brugmann under surveillance for months, sent a private detective (Max Lindberg) into the Guardian office several times posing as a free lance writer, kept the Guardian itself under surveillance.

Moore and Brugmann could find no comparable case where a broadcast licensee had used private detectives or a newspaper had used private detectives against another newspaper.

Last week, the FCC ruled to renew the KRON/Chronicle license, 6-1 with Nicholas Johnson in a biting dissent the KRON/Chronicle or the Examiner refused to detail. (More in later issues.)

But the FCC did overrule its examiner and say the KRON/Chronicle was guilty of misconduct in its use of private detectives. And a settlement was reached by Moore and KRON/Chronicle attorneys on the invasion of privacy suits brought by Kihn and Mrs. Streeter. The terms: \$35,000 for Kihn and Mrs. Streeter. Said Moore: "The Chronicle has struck a sordid note in the history of journalism and I hope the FCC's criticism of their investigation continues to strike discord in its corporate heart."

Politics

THE BAILEY RECALL

The Berkeley drive to recall Councilman D'Army Bailey can and does draw support from many sectors of the city's ideologies: Bailey's black nationalist bravado has succeeded in alienating virtually everyone except fellow councilman Ira Simmons.

But the issue is not, as his opponents suggest, so simple as outbursts and disruption in the council chamber. Other council members, including Mayor Widener, have been equally exasperating and obstructive to progress, and on the issue of Bailey's endless procedural questions, even former Republican Councilman Borden Price (who opposes recall) feels that "more often than not Mr. Bailey has been right."

The recall, in fact, smacks of a simple ideological move, camouflaged in criticism of council antics. When the recall was first discussed last spring, leaders William Rumford and Wilmont Sweeney were calling for the heads of all three "radical" councilmembers.

Bailey has by no means been an ideal councilmember—his votes on community issues such as rent control have been bad—but his record does not justify the kind of purge implied by a politically extreme measure such as recall.



Photo by Ron Sugiyama

The United Farm Workers Union (UFWU) is locked in battle with the Teamsters, and strikes are on against table grape growers. As well as supporting the boycott and giving political support to the farmworkers (see editorial, page 15), you can give financial support and hear Cesar Chavez at a union strike fund benefit, May 20, 2 p.m., Greek Theatre, U.C. Berk.

SP AND THE HOUSEWIVES

Footnote to Southern Pacific's quiet attempt to kill off its Peninsula commute service by jacking up the fares (Guardian, 1/17/73): at the PUC hearings on the proposed increase in April, opponents asked George Houseman, manager of commute trains, why SP has such skimpy service during the day. His reply: "We cannot run street-car service up and down the Peninsula to take care of the needs of a few housewives who will not go to some of the larger shopping centers that are only a few miles from their homes."

And that's the modern mass transportation situation in the SP Golden Empire. (Watch for the PUC decision in about a month; and be prepared to write your legislators if the PUC ignores the recommendation of its own staff, which said no increase should be granted until SP does something to beef up service.)

POLITICKING WITH CABLE TV

The SF Supervisors, who gave Television Signal Corp. a juicy 21-year franchise to hook up cable tv in San Francisco, refused May 7 to give protesting citizens a 90-day moratorium for public hearings on TV Signal's service. The issue: community media groups, particularly in the Mission, have argued for some time that TV Signal has deliberately shut out poorer communities. A new hearing is important, the argument goes, because TV Signal now holds a monopoly on cable in the city since Western Cable (a Chronicle subsidiary) has relinquished its franchise.

The community groups want the supervisors to declare a moratorium, but also to monitor cable franchises more closely to see they provide com-

munity service and full community access. To carry out this monitoring, the groups want a special committee of community representatives.

The vote went 8-3 against the protest, with Gonzales, Pelosi and Mendelsohn in the minority. Gonzales argued that TV Signal has failed to live up to its franchise, because it has hooked up mainly middle and upper income neighborhoods, bypassing most of Hunters Point, the Mission, the Fillmore, Chinatown, Western Addition and Haight Ashbury. Mendelsohn added that financially the franchise has been a flop as well: TV Signal has been in business here for 10 years, but has only signed up 29,000 subscribers, so it hasn't even generated expected revenues for the city.

PLOT THICKENS FOR MODEL CITIES

The Berkeley Model Cities program is looking more shaky all the time. Last issue, we reported on audit irregularities and possible conflict of interest problems with the Hardemann-Markey Community Corporation (HMCC) division of the program; now it's apparent the problems also extend to another division, Curriculum Planning/Homework Houses.)

The Homework program was designed to provide special educational services to students and parents. But over the past year, model cities reports say the project "has met few contractual obligations." One report adds: "The ability of the project to deliver its services is less than 15%."

Meanwhile, the Homework project has spent most of its money in handy fashion — 81% of the budget gone in less than 63% of the project's term — and angry protests from community members of the model cities board closed the project down for good April 24, over the objections of Mayor Warren Widener (whose cousin was on the Homework staff).

Widener, already in hot water over HMCC, defends Homework as "generally a good kind of program," and will buck for its revival.

DO YOU USE QUININE?

More on the high cost of drugs (see Guardian, 3/28/73): If you use quinine or quinidine or related drugs, you could have a little money coming to you from an out-of-court antitrust settlement. Defendants in the court case, accused of anti-competitive practices, include big drug combines like Mead Johnson, Rexall Drug and Chemical and Bristol-Meyer.

Public notice of the proposed settlement came in a fine-print legal ad in the April 24 Wall Street Journal: "It is alleged in substance that during the period 1958-1966 the defendants conspired to restrain trade and commerce in the manufacture and sale of quinine . . . as a result of this conspiracy purchasers of such products have been compelled to pay higher prices than they otherwise would have paid."

There's a \$725,000 fund set up in the settlement, and if you bought quinine products during the period in question, you may be eligible for a bit of it. To establish your claim, write a letter of your intention to John Harding, Clerk of the U.S. District Court — Eastern Pennsylvania, P.O. Box 95, Philadelphia 19105, postmarked no later than June 8.

Environment

DAMMING THE ENVIRONMENT

Due in June: final court ruling on an Environmental Defense Fund suit against the huge (62-story) \$218 million dam which would flood the upper Stanislaus River, destroying the last California waterway offering year-round wilderness recreation. The dammed up water would be diverted to the Central Valley for irrigation; this diversion, say local conservationists, would threaten the marine ecology of the SF Bay, currently fed by the Stanislaus.

The Sierra Club urges letters to Sens. Cranston and Tunney against further appropriations for the dam.

THE AIRPORT AS GARBAGE DUMP

The airport, like anybody else, is supposed to have permits from BCDC and the Army Corps of Engineers before dumping crud in the Bay — and then it can only do bayfilling after first building a dike and draining the water.

So San Mateo conservationists had a good case when they spotted airport people cavalierly bulldozing old cars, paint cans, concrete blocks and other assorted debris into the water around the seaplane harbor. Just cleaning up, smiled officials. Filling the Bay illegally, responded BCDC and the Corps, slapping the airport with a cease and desist order.

Saturday Review

Continued from page 1

turned around in my seat, my back to death should it come, and asked Charney, 32-year-old ex-boy wonder, the genius behind "Psychology Today," what — in ten miles or less — went wrong with "Saturday Review."

The voice that launched and lost millions was soft but firm, even and sincere, and seemed to say beneath the words, I will do my best to answer your questions even during this most trying time, even in this hurtling, cramped cab.

"We were dragged down by a gang of brutal facts," he said and set about ticking them off.

Meanwhile, Veronis, or "Hungry John" as he's known in the New York publishing world, had turned his attentions to the winsome coed.

"How old are you?" I overheard her coo between Charney's explication of brutal facts.

"Oh, 40ish," Veronis answered as only a 45-year-old can.

At 12:40 exactly, the frantic cabbie slammed to a halt in front of American Airlines, a substantial Saturday Review creditor at \$7,141.22.

Enroute back to the city, the coed said, "Guess what? They both kissed me on the cheek."

OOOOOOOO

Charney and Veronis first met in 1965 when Charney a 24-year-old psychology Ph.D. fresh from the University of Chicago came to Veronis, a hot-shot in the New York publishing world, with the idea of starting a popular magazine about psychology. Veronis put the kid off by sending him to J.K. Lasser, the accountants, for financial guidance. Lasser told Charney they could talk business if he would first raise a couple of million dollars.

Fed up with professional advice, Charney, a complete amateur, hustled up \$40,000 and sent out a subscription mailing to the 30,000 members of the American Psychological Association. He got back an unheard-of 19.2% return for a magazine that existed only in his

head. With \$80,000 from subscribers, he financed another mailing, so that before the first issue of "Psychology Today" rolled off the presses he had a paid circulation of 50,000.

Charney put out six issues of the flashy new magazine and sank about a quarter of a million dollars into it before he decided to return to Veronis to go big time. Veronis, recognizing a good thing when he saw it, signed on as a full partner.

Over the next three years the two raised \$6 million from private investors and capitalized on the interests of "Psychology Today's" readers by peddling them everything from college textbooks to films, posters and lab kits. Their company took on the all-encompassing title, Communications/Research/Machines, Inc.

Their only setback came in 1969 when "Careers Today", a magazine they had started just the year before, folded with a \$2.5 million loss.

To make it up, Charney and Veronis sold 25% interest in CRM to Boise Cascade for \$5 million, and a year later the conglomerate exercised the option to buy the appreciated remainder for \$16 million. Still work — ing for Boise Cascade, Veronis and Charney, ever hungry for new adventures, acquired the "Intellectual Digest," struggling along with 25,000 readers. They revamped it, hyped its new image and increased its circulation eight-fold. Flushed with success again, they were ready for bigger game when "Saturday Review" came up for grabs in 1971.

Although SR had been around since 1924 under the successive editorial guidance of Henry Seidel Canby, Bernard DeVoto and George Stevens, it had from 1940 (the year before Nicholas Charney was born) to 1971 been tenderly shaped by one man, Norman Cousins. For 30 years, from the time he took over at age 25, Cousins infused the magazine with his own humanism, his notions of world citizenship and his steadfast support for the UN.

Cousins owned majority interest in the magazine until he sold out to the McCall Corporation in 1961. In 1970, Cousins wanted to reacquire SR from McCall, a subsidiary of Norton Simon, Inc. Unfortunately for Cousins, Veronis and Charney had taken a fancy to SR.

SR seemed to fit their personalities as much as it fit Cousins'. For Charney and Veronis SR was The Challenge; a gray, middle-brow, general interest journal floundering under the casual editing of a Nineteenth Century man, who each week printed the predictable prose of his tiresome but respected colleagues. Building on the good name of "Saturday Review" its modest profits and a circulation of 630,000, Charney and Veronis would, by degrees sweep away the past with their ideas of the future. Cousins, of course, wanted SR because, quite simply, it was an extension of Norman Cousins.

At first Veronis and Charney tried to interest Boise Cascade in the purchase from Norton Simon, Inc. But Boise Cascade, faced suddenly with a corporate deficit of \$40 million, backed out. Charney and Veronis resigned from CRM/Boise Cascade to find the money themselves. In mid-1971 they outbid Cousins for SR by paying \$5.5 million that they got on Wall Street from private investors. The future was at hand.

OOOOOOOO

At first they embarked on what for them was a modest publishing retrenchment. Don't push Cousins around, go easy on editorial changes, drive up SR's circulation to 750,000, start a book club, take a loss for 1971 but project a \$1 million profit for 1972.

But by the fall they had grown restless with Cousins and the magazine he produced with their money. Their banner had been specialization, not what they saw as Cousins' dipping in dilettantism; socko four-color graphics to win over the teevee generation, not page after page of gray columns; "Maximum information retrieval" — boxes, side-bars, "short takes" that delivered facts fast, not ponderous sermons trailing off into oblivion.

Bucking Cousins' objections, they announced the grand design. They would take a \$4.6 million loss in

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1972 and during that 12 month period move Cousins' weekly through a four phase metamorphosis, culminating in four new glorious, exciting monthlies on education, science, the arts and society. They would also go ahead with the SR Book Club which would split into four as the four magazines created their four distinct audiences and markets for future SR industries, goods. "People," Charney told New York Magazine, "buy automobiles to suit their needs and tastes, with different colors, styles and options. Like Detroit, we'll make it possible for the buyer to select what he wants."

Veronis allowed as how they weren't interested in readers per se. "A \$12-a-year subscriber to a magazine should be considered as a potential \$100-a-year customer in the magazine's field of interest," he said.

As for political and moral commitment, the very backbone of the old "Saturday Review," Charney declared it was time for SR to get off the pulpit. It was not long before Cousins, the preacher, left and called the new marketing strategy "refrigerated madness." Under Charney as the new editor, SR would run side-by-side two articles on J. Edgar Hoover — one pro, one con.

As Senior Education Editor Hank Resnik told me a week after the fall, "Nick didn't want to stick his neck out. He created a magazine for the Nixon years that informed without upsetting."

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With Cousins gone, his stable of columnists were not far behind. The SR mainstays (Cleveland Amory, John Ciardi, Goodman Ace, Robert Lewis Shayon), unaccustomed to editing by anyone, let alone upstarts, soon followed their leader. And Charney and Veronis, left with the ship, set out to hustle up a much-needed \$11.5 million by grandly predicting pre-tax profits of \$12.5 million by 1976.

To build up the editorial ranks again, the Charney-Veronis hard sell reached new heights. Eliot Fremont Smith, SR's new Book Review Editor, referred to his bosses as pied pipers able to tear talent away from New York niches to come to the wilderness of the West Coast, where the editorial offices would be come September.

"I could tell you all the reasons in favor of the move (lower salaries, no magazine guild, sunshine) and against it (big phone bills to the east, moving costs, fewer good writers, no big-time type shops, cultural inferiority complexes) but when it gets right down to it," Charney told Fremont-Smith, "we're moving because I want to live in San Francisco."

Candor aside, Charney and Veronis were still suspiciously slick and Fremont-Smith put his lawyer to work checking them out with the SEC before making the decision to sign on.

Peter Janssen, assistant managing editor of "SR/Education," turned down an offer from "Learning" magazine because Charney convinced him SR was more stable. And John Poppy, former West Coast Editor of "Look" and the only San Franciscan among the top editors, received documented assurances from Charney that SR was solvent to the tune of \$6 million. "I never thought to ask how the money was going to be spent," Poppy told me somewhat sheepishly.

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A large chunk of the money was spent to replace Cousins' rapidly disaffected weekly subscribers. The 630,000 subscribers Charney and Veronis inherited were wedded to the old SR by habit, if by nothing else. But as the metamorphosis got underway in 1972, the old readers watched SR's form disappear along with its outdated substance. When Charney added a new section called "SR/Up Front," in June, 300 subscribers cancelled out.

Although gains in circulation exceeded losses, one of Charney's gang of brutal facts became clear: as SR headed for four separate monthly magazines beginning in September, each weekly subscriber who cancelled out had to be replaced with four new monthly subscribers.

Another brutal fact was that a conservative Madison Avenue was confused by the changes. The ad men, forced to buy space six months in advance, had no idea of what manner of magazine their ads would end up in. Nor could they tell who would be reading it, how many would be new, young subscribers; old Cousins' subscribers; monthly subscribers; which monthly subscribers; or weekly subscribers.

"No one had ever sold a family of magazines before," Charney said. "There was no mode, the computers couldn't handle the data and give ad buyers an accurate picture of what they were getting. Every time we turned around, we were forced to invent the wheel."

To make matters worse, Cousins introduced his own magazine, "World," in July, which bore a striking resemblance to the old SR. It's a safe bet that many of "World's" 150,000 subscribers crossed over from SR. In the first two months of 1972, with rumors of Cousins' new magazine rampant on Madison Avenue, SR's ad pages fell 43%.

By the middle of the year Veronis announced a "planned deficit" of \$4.6 million but a higher cir-

culation rate of 750,000 thanks to a costly 6 million household mailing to attract new cut-rate subscriptions.

In the middle of the summer Charney and Veronis turned up another brutal fact that underscored their shocking lack of attention to detail. A full 200,000 of the original 630,000 inherited from Cousins' subscribers, the computer revealed, had five-year subscriptions. Their renewals would not be due for another three or four years, a fact that made a shambles of all Charney and Veronis' financial projections.

By last September, just as SR was setting up downtown, Charney and Veronis were broke, unable to meet their payroll or to feed their swollen publishing appetites. At a big Labor Day welcoming party Charney held at his ranch overlooking the Bolinas lagoon, transplanted staff, celebrities, local literary luminaries and hangers-on could feel poverty in the air.

"It was the most untogether, bad vibes party I've ever been to," recalls Resnik. "You had to stand in the food line for over an hour. When you got there the food was cold, there was no bar, just a thin punch; paper plates, plastic spoons; the house was a wreck. All the vibes said this was not the debut of something terrific. Just like Nick's magazine, his party had no conviction."



"Saturday Review" ad campaign

In October Veronis and Charney managed to squeeze another \$5 million out of their old investors, but at a price. Wall Street Lawyer Frederick Wyle would become Chairman of SR Industries' executive committee and watch-dog the new money. When SR's new office across from the Firehouse opened this past January, Wyle's office was strategically positioned next to the front door. Nothing went in or out without Wyle knowing about it.

A final big promotional push came in December with a disastrous mass mailing to 17 million households, one third of the total in the country. The family of specialized magazines was turning back to a mass audience in desperation. Even if the Post Office hadn't delayed delivery until after Christmas, when the season's buying fever had spent itself, the results would have been bad. They got a 1% response (compared to the 3-10% expected) and each new \$16 subscription had cost SR \$25 to obtain.

The 1972 total of ad pages was down 9.3% below 1971 and, although gross ad revenue was up 10.2%, the figure was inflated by pages "bought" by other publications in exchange for circulation ads.

The rest was downhill. The highly regarded Gallagher Report, Madison Avenue tip-sheet, had closely chronicled SR's demise with such headlines as "Veronis-Charney Four-Ring Circus Goes for Broke," (Sept. 18, 1972); "All or Nothing at 'Saturday Review,'" (Jan. 29, 1973); "SR on Verge of Bankruptcy," (Feb. 26, 1973); "Time of Decision for 'Saturday Review' Investors," (April 9, 1973).

Some of SR's defensive executives argue that the Reports editor, Bernard Gallagher, a close friend of Cousins', had simply planted self-fulfilling prophecies. Gallagher's dire reports made it difficult for SR to sell advertising. "The one thing an ad agency doesn't want to do," says circulation director Mark Edmiston, "is get caught with ads in the last issue of a folded magazine."

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The end, when it came on April 24, still took the editorial staff by surprise. Just the week before, the magazine was faced with three alternatives: the money might be found to continue all four magazines; it was more likely that SR would survive as one monthly; and the least likely possibility was "pulling the plug" as Wyle casually put it.

Neither Charney, Veronis or Wyle is willing to say exactly what happened in the final week to force the plug-pulling — filing under chapter 11 of the Bankruptcy Act which holds creditors at arms-length until

the courts, investors and prospective buyers can work out a settlement.

I spent 15 minutes grilling Wyle on the subject and getting nowhere (Question: What forced you to file under Chapter 11? Answer: We ran out of money.) He declared the conversation a ping pong match which I eventually conceded to him.

Even on the way to the airport, Charney had the gall to say he and Veronis were unable to find "reasonable men willing to undertake a promising and exciting adventure that had turned the corner."

A more likely possibility is that a group of creditors were about to beat Charney and Veronis to the Bankruptcy Court by filing under Chapter 10 which freezes assets to the creditors' advantage.

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And now, as the new crop of prospective leasers ply the corridors of 450 Pacific to see if it is the spot for their own new enterprises, the skeleton crew of managing editors sit in the modern funk offices, with the exposed and brightly painted ventilation ducts, the Knoll furniture, the rough-hewn wood panelling, and talk freely about what might have been and what will be.

John Poppy, an open, friendly man of 37, produces a recent subscriber study that shows his "Saturday Review of the Arts," despite having had the smallest circulation of the four magazines, had the best concentration in the most lucrative age grouping, 18-34, known in the advertising trade as the "Playboy Spread."

"We said it would take a year or so before we emerged from the transition, and in the past couple of months we were finally coming into our own," he says, echoing Charney on the run to the airport. "We were beginning to be able to prove to advertisers our readers were our own, not Cousins'."

Recently four of Poppy's staff of ten had decided it was impossible to cover the Arts from San Francisco and announced they were returning to New York.

"Their departure, however unfortunate, represented a great opportunity," Poppy said. "Some New York people are quite contemptuous of what the magazine was trying to do and held us back. I had looked forward to filling those slots with people committed to the Arts as something more than a precious and exclusive domain. Art is a spiritual quest, and frankly more of the quest is to be found in the West than in the East."

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Eliot Fremont-Smith, who will be in charge of a new book review section for "New York Magazine," faults the management for hiring editors who didn't know their fields. "Quite frankly the Books people were the only people who literally knew what they were writing about," he says without a trace of arrogance.

"If you want to know what went wrong just look around you," he says with a wave of his hand. "Look at this building, the furniture. Of course everyone had to have an IBM Selectric typewriter. Clay Felker, 'New York's' editor, works in a cluttered cubby-hole in an old warehouse. Everybody there uses old Remington manuals. That's a mark of success."

In the final analysis "Saturday Review" was two magazines. From inside 450 Pacific it was a magazine "beginning to make it," propped up by computer print-outs, flow charts, and rosy projections.

Inside SR's covers, the editors had carried out the strategy: "maximum information retrievability," flashy graphics, "easy access to facts," and escape from New York editorial tunnel-vision.

The other magazine, the most brutal fact of all, was what the reading and subscribing public beyond the walls of 450 Pacific saw and tried to comprehend.

It remained "Saturday Review" on the front cover, never mind how large the type proclaiming The Arts, The Sciences, The Society and Education. The newsies continued to sell the members of the "family" as weeklies, not monthlies — very few newsstands followed the graphic example of the final SR promotion ad, by displaying all four magazines.

Even in the final issues with their "Charter Subscription" and "Introductory" prices, incongruous remnants of the Old SR (Irving Kolodin's music column, a travel column, the Kingsley Double-Croctic) grated against the new failure specialized magazine and seemed almost to beckon Cousins back.

Gallagher reports that Cousins will accept no liability for Charney and Veronis' \$4 million debt. Insiders say that the most creditors can expect to get is 25¢ on the dollar which will come from a small percentage of future profits and from the sale of Saturday Review Press, the book club and a small SR-owned film company.

By offering his new "old" "Saturday Review" to advertisers at a 550,000 base circulation rate while actually delivering 950,000 subscribers (the combined total of SR and World), Cousins plans to attract enough advertising to be able to break even by October and produce a modest profit for the year.

Ironically, the first issue of Cousins' reacquired "Saturday Review" is scheduled for July, exactly a year after the first appearance of "World," and two years to the month after Charney and Veronis moved in with their grandiose strategy for the future. □

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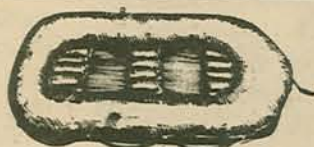
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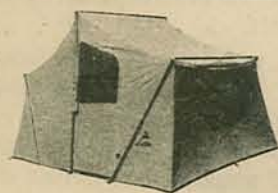
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By Jeanette Foster

Are you stuck in the city with no time or energy to fight the traffic and drive into the Sierras in search of some wilderness? Don't give up hope: within an hour's drive of San Francisco there are literally hundreds of parks and open space reserves where you can choose any kind of outdoors activity from a rugged hike to a family barbecue. For example:

► Camp overnight in the middle of a redwood forest in Chabot Park, Oakland-San Leandro. It's surrounded by suburbs, but you can wipe the city out of your mind by wandering through the 4,740 acres of forested hills or sitting by the big lake.

► Cash in that plane ticket to Spain—you can gallop through the surf right here down on the San Mateo beaches, with a horse rented from Sea Horse Ranch, Coast Hwy., Half Moon Bay for \$3.50 an hour.

► Get away from the trail bikes and the crowds, get together with the deer and the birds: take a hike through the Tiburon Uplands natural preserve in Marin, where the only developed facilities are the trails.

► Practice your wrist action at the flycasting pool in SF's Golden Gate Park, then head for a day's fishing and lolling by the river in Brannan Island State Park in the Sacramento delta.

► Or if you've got a family outing in the works, choose one of the neighborhood parks (there are more than 100 in SF alone), where you can have a picnic, play tennis, or enjoy archery, badminton, horseshoes, whatever suits your outdoors fancy...

We'll get you started with this special guide to the great outdoors. This page, bicycles; on the following pages, a complete map of all the Bay Area parks (with facilities) and a two-page rundown on backpacking equipment, hints and food.

Your bicycle provides one of the best compromises you'll find between urban living and a love for the outdoors and exercise. With a bike you can forget your car, just pedal off from your front door and explore the territory. The 10-speed boom has developed a real bike consciousness, and bike clubs and activists have mapped out dozens of routes within the city's boundaries that give you scenic views and pleasant rides.

We've printed two of the most interesting routes on this page. For an entire book of them covering San Francisco and the East Bay, get a copy of Tom Standing's excellent guidebook, "Bay Area Bikeways."

Before you ride off into the sunset, remember that even though you don't have to worry about your bike starting in the morning or stalling in traffic, you should have a regular maintenance schedule that you follow religiously.

How much maintenance depends on how reliable you want your bike to be, and how much riding you do. For starters, oil and clean the bike on a regular basis, tighten and adjust moving parts every once in awhile, and repack the bearings with grease occasionally.

OIL: This is a vital part of your maintenance, but don't get carried away, for example by oiling bearings and washing the lubricating grease out of them. A regular program of oiling keeps all the parts moving smoothly and gives you a chance to closely inspect your bike and trouble shoot for any possible major work.

Be sure and put a drop of oil on the brake cables at the point where they enter the cable housing and at the pivot points of the brake arms.

Use old toothbrushes to help scour grime from chain wheels, sprockets and other hard to reach places, then lightly oil the chains. You don't have to take them off, just add light oil and wipe off the excess after turning the chain wheel around several times. Dirty chains wear out faster, and they're more work to pump than clean oiled ones.

TIRES: There's no substitute for a tire pressure gauge, it just isn't possible to judge high pressure tires by squeezing them. Service station gauges, meant for car tires at about 25 lbs. pressure, don't go high enough or aren't accurate for bikes that take 75 lbs. or more, so buy your own gauge and use it regularly. Soft tires, besides being harder to pedal, can cause a blowout or damage the rims.

Most punctures result from small objects (stones, bits of glass, wire) that work their way through the tire to the tube. Periodically check the tires and remove any foreign objects with the tip of a pen knife blade.

PAINT AND CHROME: Guard against rust with an occasional coat of car wax for painted parts of the bike, and chrome polish to clean spokes and rims.

TOOLS: If you own a bike, you should also own a chain and lock, tire pressure gauge, tube repair kit, wrench to remove wheels and adjust bars and tire irons to take out the tube, or a spare sew-up and pump on the bike. For routine repairs like tightening: large and small crescent wrench; pliers; small and medium screwdriver; light hammer; set of box-end wrenches and vice grip pliers.

Warning: unless you get the right tool for the right job, you may destroy your bike. Some stores may encourage you to buy kits for \$9 or more with "everything for repairing a bicycle"—but you could then dis-

cover the tools don't fit your bike's measurements. Before you get into buying lots of tools or fiddling around with heavy repairs, read up on bikes. Three good source books: "Back to the Bike" (Clifford Humphrey, 101 Productions); "How to Fix Your Bike" (Helen Garvy); "Anybody's Bike Book" (Tom Cuthbertson).

And if you take your bike to a shop for repairs, do some phoning around first. Prices vary widely, and it can be expensive. To start you off, Nan Ryan has put together a Guardian price survey on fixing a flat, probably the thing you're most likely to run up against. Prices ranged from \$1 to \$4.50, with lots of places trying to sell a new tube instead of patching the old one. The best deals we found:

IN SF: The Bike Shop, 4621 Lincoln Way, 665-3092 (\$1); Duncan's Cycle Recycle, 58 Dolores Terr., 626-4673 (\$1)

IN MARIN: Corte Madera Cyclery, 5629 Paradise, Corte Madera, 924-3683 (\$1 with the wheel off, \$1.75 with the wheel on); Novato Cyclery, 871 Grant, Novato, 892-5538, (\$1.50 front, \$2 rear).

IN THE EAST BAY: College Ave. Cyclery, 6826 College, Oakl., 654-3361 (\$1 with wheel off, \$2 front wheel on bike, \$2.50 rear); Alpha Tool and Motor Co., 2510 Blanding, Alameda, 523-3010 (\$1.50 wheel off, \$2.50 on); Bi-World Cyclery, 987 San Pablo, Alameda, 524-2915 (\$1.75).

IN THE PENINSULA: San Mateo Bicycle Shop, 215 Baldwin, San Mateo, 343-4475 (\$1 wheel off, \$1.75 on); Fowles Western Auto Bike Store, 620 Emerson, Palo Alto, 327-4040 (\$1 wheel off, \$1.50 on); Menlo Bike and Key Shop, 1137 El Camino Real, Menlo Park, 323-4406 (\$1 wheel off, \$1.50 on).

MISCELLANEOUS BIKE HINTS

The only way you and your bike can go between SF and the East Bay without a car is via AC Transit's Pedal Hopper bus, Sat. and Sun. only; leaves SF (1st/Mission) five different times bound for Grand/Broadway in Oakland; leaves the East Bay bound for SF more frequently. One-way fare 55¢ for you, 20¢ for your bike; info on schedule and stops en route, 653-3535.

Ripping off bikes is almost as big an activity as riding them in the Bay Area, so it's a good idea to get yours registered (and if you live in Santa Clara county, starting June 1 police will be ticketing or impounding un-

The Great Outdoors Bicycling

registered bikes as a warning, though with no fine levied). Call your local police, either they or the fire department handle registration.

And for fellow travellers, some area bike clubs: Sierra Club: 220 Bush, SF, 981-8634 (Oakl., 658-7470, Berk. 548-0275). Send 50¢ for a schedule of bike trips, which take place every weekend.

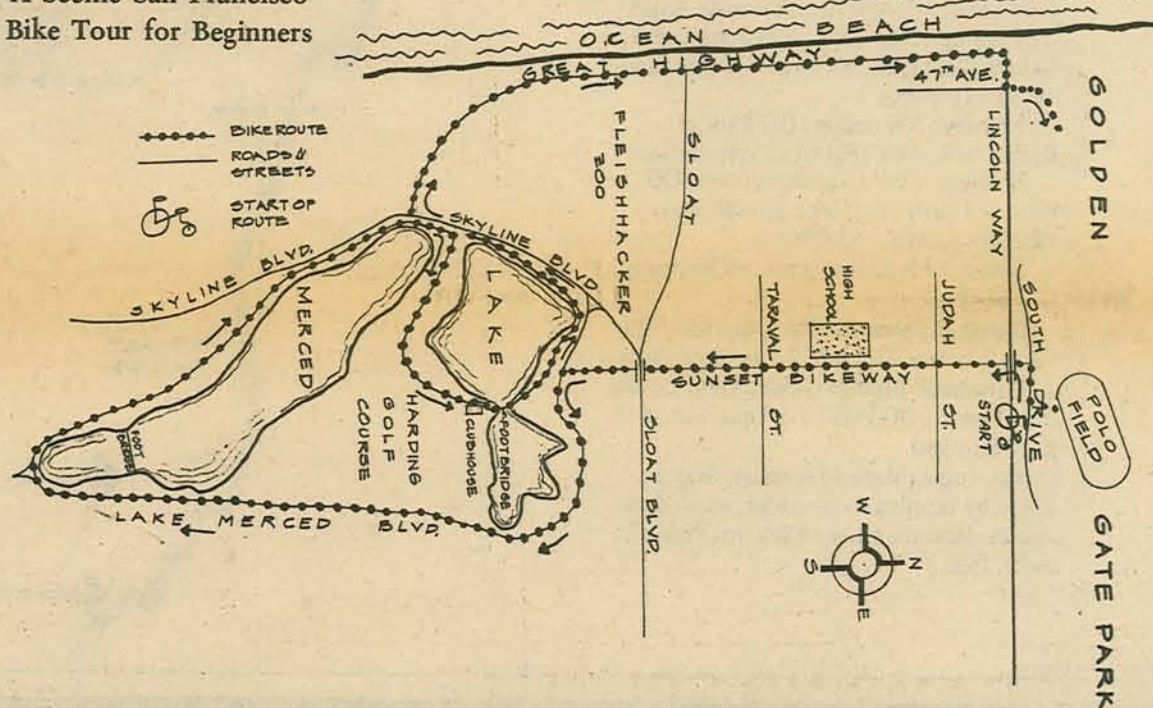
East Bay Bicycle Coalition: 600-16th St., Oakl., 451-1174. Membership \$3 general, \$5 family, \$1 under 18 yrs. old. Bike rides once a month, study group into proposed bike routes and educating the public to bike ecology.

SF Bike Coalition: 664-4955, meets the second Thurs. of each month at Laguna Honda Schl., 1350 7th Ave., 7:30 p.m. They encourage use of bicycling as a means of transportation and do city hall lobbying.

The Derailleurs, in SF. Twice monthly bike trips, including one planned for a week to the Mother Lode country. Call Gloria, 775-2759.

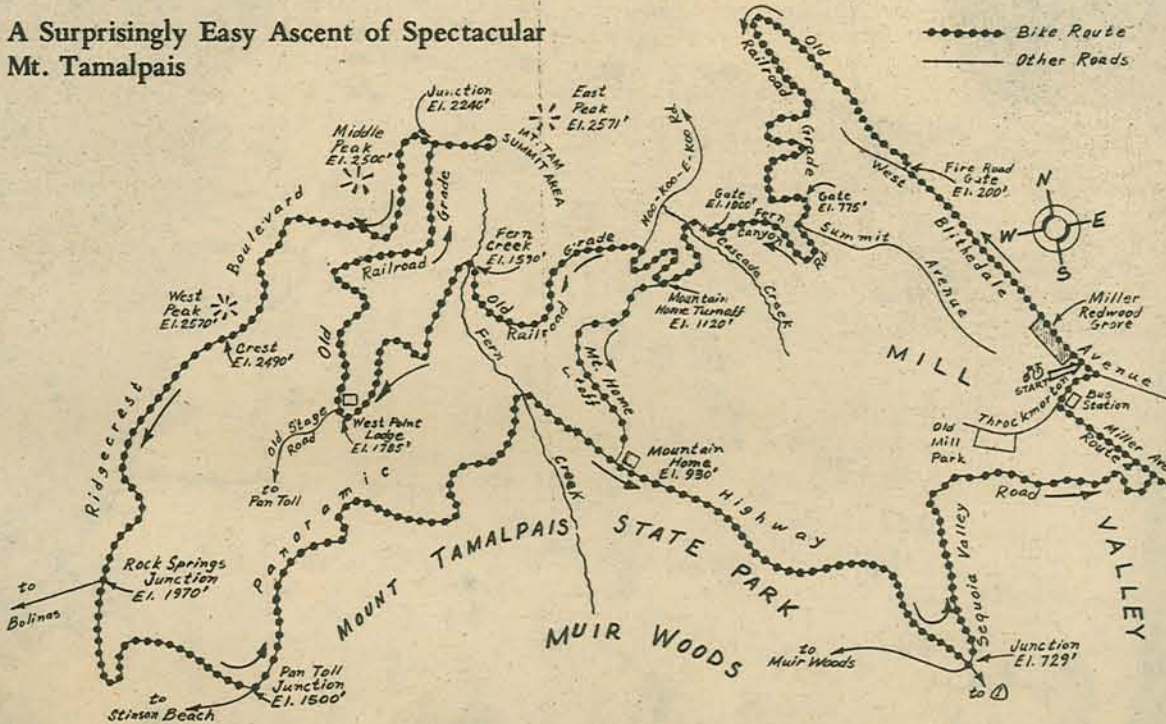
This special outdoor section was written and organized by Jeanette Foster, with much volunteer assistance from Janet Tom, Marie Sternberger, Ken McEl-downey, Georgia Wetteland and Nan Ryan.

A Scenic San Francisco Bike Tour for Beginners

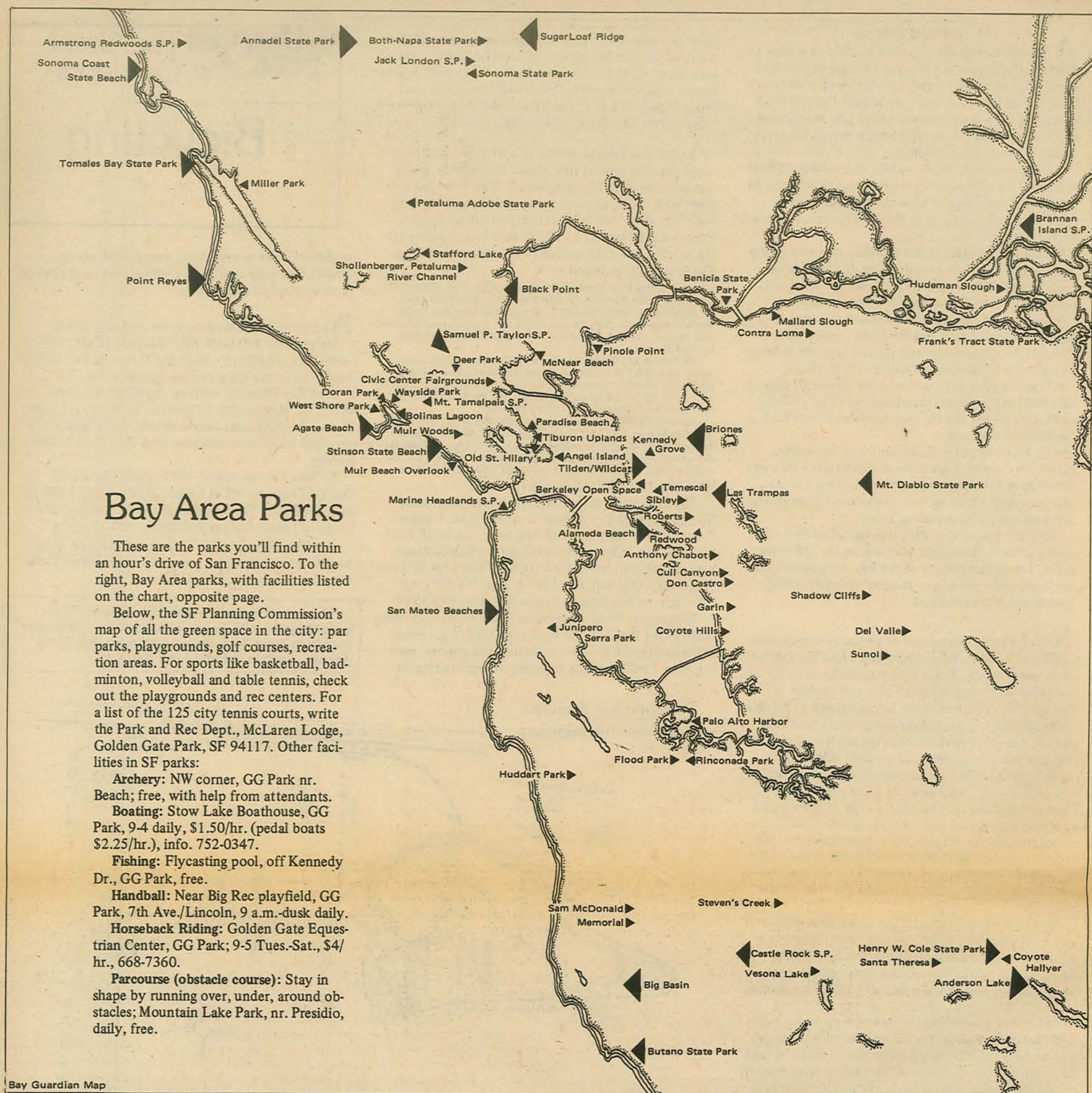


This bike route, which begins along South Drive, near the Polo Field in Golden Gate Park, is flat enough for 3 speed bikes. It takes about an hour to go through Golden Gate Park, circle Lake Merced and return along the Great Highway. Sunset bikeway, marked with green and white "Bike Route" signs is noted for its terrific view of Pt. Reyes and striking sunsets.

A Surprisingly Easy Ascent of Spectacular Mt. Tamalpais



The best way to get to Mt. Tamalpais is up an old gravel road that used to be a railroad grade and now is off limits to motor vehicles. The climb up the 2000 feet starts at the Bus Station, in Mill Valley, Miller/Throckmorton, and takes around 4-5 hours, but is amazingly easy, as the upgrade is very gentle and steady. The best time of year to take this route is Nov.-May, when the winter rains have hardened the gravel surface to make pedaling easier. The trip down, along a paved highway, takes only an hour. Both bike routes are from Tom Standing's "Bay Area Bikeways."



Bay Area Parks

These are the parks you'll find within an hour's drive of San Francisco. To the right, Bay Area parks, with facilities listed on the chart, opposite page.

Below, the SF Planning Commission's map of all the green space in the city: par parks, playgrounds, golf courses, recreation areas. For sports like basketball, badminton, volleyball and table tennis, check out the playgrounds and rec centers. For a list of the 125 city tennis courts, write the Park and Rec Dept., McLaren Lodge, Golden Gate Park, SF 94117. Other facilities in SF parks:

Archery: NW corner, GG Park nr. Beach; free, with help from attendants.

Boating: Stow Lake Boathouse, GG Park, 9-4 daily, \$1.50/hr. (pedal boats \$2.25/hr.), info. 752-0347.

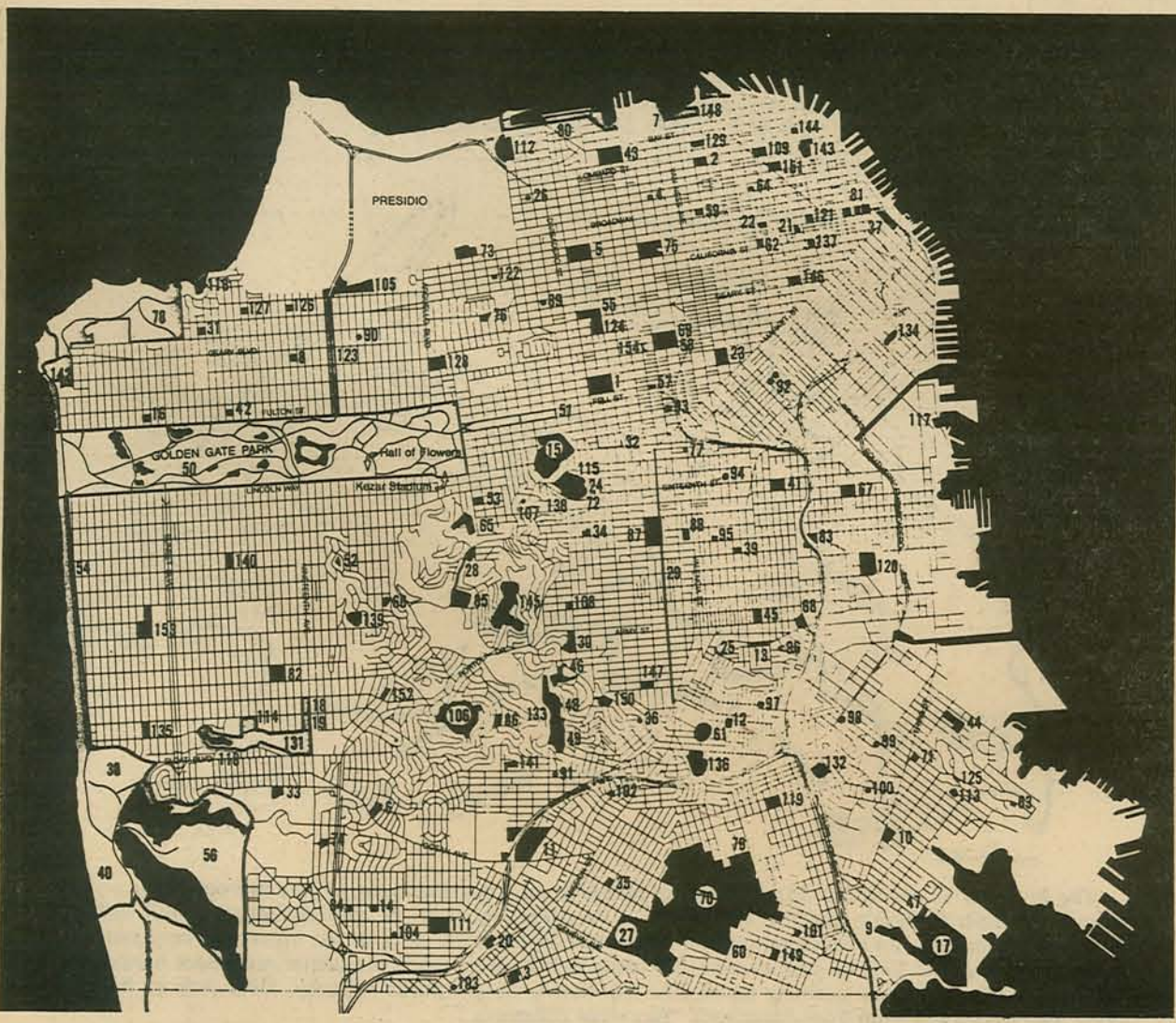
Fishing: Flycasting pool, off Kennedy Dr., GG Park, free.

Handball: Near Big Rec playfield, GG Park, 7th Ave./Lincoln, 9 a.m.-dusk daily.

Horseback Riding: Golden Gate Equestrian Center, GG Park; 9-5 Tues.-Sat., \$4/hr., 668-7360.

Parcourse (obstacle course): Stay in shape by running over, under, around obstacles; Mountain Lake Park, nr. Presidio, daily, free.

Bay Guardian Map



San Francisco Parks

- Alamo Square
- Alice Marble Tennis Courts
- Allyne Park
- Alta Plaza
- Aptos Playground
- Aquatic Park
- Argonne Playground
- Bay View Park
- Bay View Playground and Martin Luther King Jr. Outdoor Pool
- Balboa Park and Pool
- Bernal Community Center
- Bernal Park
- Brooks Park
- Buena Vista Park
- Cabrillo Playground
- Candlestick Park
- Carl Larsen Park
- Carl Larsen Pool
- Cayuga Playground
- Chinese Playground
- Chinese Recreation Center
- Civic Center Plaza
- Corona Heights Park
- Coso Square
- Cow Hollow Playground
- Crocker-Amazon Playground
- Dellbrook Greenbelt
- Dolores Street Park Strip
- Douglas Playground
- Dupont Tennis Courts
- Duboce Park
- Eucalyptus Park
- Eureka Valley Playground
- Eureka Valley Community Center
- Excelsior Playground
- Fairmount Plaza
- Ferry Park
- Fishhacker Playfield
- Fishhacker Pool
- San Francisco Zoological Gardens
- Folsom Playground
- Fort Funston
- Franklin Square
- Fulton Playground
- Funston Playground
- Funston Community Center
- Galvez Playground
- Garfield Square and Pool
- George Christopher Playground
- Gilman Playground
- Glen Canyon Park
- Glen Park Playground
- Glen Park Community Center
- Golden Gate Park
- Golden Gate Park Panhandle
- Grand View Park
- Grattan Playground
- Great Highway
- Hamilton Playground, Pool, and Community Center
- Harding Park
- Fleming Golf Course
- Lake Merced
- Hayes Valley Recreation Center
- Hayward Playground
- Helen Willis Playground
- Herz Playground and Coffman Pool
- Holly Park
- Huntington Park
- Hunters' Point Gym
- Milton Meyer Recreation Center
- Ina Coolbrith Park
- Interior Park Belt
- J.P. Murphy Playground
- Jackson Playground
- James Rolph Playground
- Jefferson Square
- John McLaren Park and Golf Course
- Joseph Lee Community Center
- Josephine D. Randall Junior Museum
- Julius Kahn Playground
- Junipero Serra Playground
- Lafayette Park
- Laurel Hill Playground
- Levi Strauss Playground
- Lincoln Park
- Fort Miley
- Louis Sutter Playground
- Marina Small Craft Harbor
- Maritime Plaza
- McCoppin Square
- McKinley Square
- Merced Heights Playground
- Midtown Terrace Playground
- Miraloma Playground
- Mission Dolores Park
- Mission Playground
- Mission Outdoor Pool
- 89-104 Mini-park
- 105 Mountain Lake Park
- 106 Mount Davidson
- 107 Mount Olympus
- 108 Noe Valley Playground
- 109 North Beach Playground and Pool
- 110 Ocean Beach
- 111 Ocean View Playground
- 112 Palace of Fine Arts
- 113 Palou-Jennings Playground
- 114 Parkside Square
- 115 Peixotto Playground
- 116 Phelan Beach State Park
- 117 Pier 54 Boat Launch
- 118 Pine Lake Park and Day Camp
- 119 Portola Playground
- 120 Portola Community Center
- 121 Portrero Hill Playground
- 122 Portrero Hill Community Center
- 123 Portsmouth Square
- 124 Presidio Heights Playground
- 125 Presidio Parkway
- 126 Raymond S. Kimbell Playground
- 127 Ridgeway Playground
- 128 Richmond Playground
- 129 Rochambeau Playground
- 130 Ross Playground and Pool
- 131 Russian Hill Park
- 132 Seal Rocks
- 133 Sigmund Stern Grove
- 134 Silver Terrace Playground
- 135 Silver Tree Day Camp
- 136 South Park
- 137 South Sunset Playground
- 138 St. Mary's Park Playground
- 139 St. Mary's Community Center
- 140 St. Mary's Square
- 141 States Playground
- 142 Sunset Heights Park
- 143 Sunset Playground
- 144 Sunset Community Center
- 145 Sunnyside Playground
- 146 Sutro Heights Park
- 147 Telegraph Hill and Colt Tower
- 148 Telegraph Hill Park Land
- 149 Twin Peaks
- 150 Union Square
- 151 Upper Noe Community Center
- 152 Victoria Square
- 153 Visitation Valley Playground
- 154 Walter A. Haas Playground
- 155 Washington Square
- 156 West Portal Playground
- 157 West Sunset Playground
- 158 Yerba Buena Senior Center
- 159 Zoological Gardens



The Great
Outdoors

Parks

EAST BAY REGIONAL PARKS:

	Acres	Archery	Boats Rental/ Launch/Mooring	Camping (overnight) Family/Groups	Fishing	Food Service	Horseshoe Pits	Historical Exhibits	Horseback Riding Trails/Rental	Hiking Trails	Picnic Facilities	Swimming	Rifle Range	Tennis Courts	Volleyball Courts
Alameda Memorial Beach, Alameda	385				yes			yes		yes	yes	yes			
Berkeley Open Space Reserve, Berkeley	80									yes					
Briones Park, Bear Creek Rd., Orinda	3057	yes		G					T	yes	yes				
Don Castro Recreation Area, off Hwy. 580, Castro Valley-Hayward	100		R		yes	yes			T	yes	yes	yes			
Anthony Chabot Park, Skyline/Redwood Rd., Oakl.-San Leandro	4740		R	F	yes				T/R	yes	yes		yes		
Contra Loma Park, Antioch	772		R		yes	yes			T	yes	yes	yes			
Coyote Hills Park, Patterson Rd., Fremont	928								T	yes	yes				
Cull Canyon Park, Crow Canyon Rd., Castro Valley	100		B		yes	yes	yes		T	yes	yes	yes			yes
Del Valle Park, Mines Rd., Livermore	3445		R/L	F/G	yes	yes			T	yes	yes	yes			
Garin Regional Park, south of Hayward	473								T	yes					
Kennedy Grove Park, San Pablo Dam Rd., El Sobrante	95								T	yes	yes				
Las Trampas Park, Bollinger Canyon Rd., Danville-Alamo	1531									yes	yes				
Mallard Slough Park, West Pittsburg	39				yes					yes	yes				
Pinole Point Park, Richmond	161									yes	yes				
Redwood Park, Skyline Blvd./Redwood Rd., Oakland	2074	yes		G			yes		T	yes	yes				yes
Roberts Regional Recreation Area, Skyline Blvd., Oakland	88						yes			yes	yes	yes			yes
Robert Sibley Regional Park, Skyline Blvd., Oakland	227								T	yes					
Shadow Cliffs Aquatic Park, Pleasanton	144		B			yes				yes		yes			
Sunol Valley Park, Geary Rd., Pleasanton-Livermore	3213	yes		F					T	yes	yes				
Temescal Park, Broadway Terrace, Oakland	48		B		yes					yes	yes	yes			
Charles Lee Tilden Park, Grizzly Peak Blvd., Berkeley	2065	yes		G	yes	yes	yes		T/R	yes	yes	yes		yes	yes
Wildcat Canyon Park, north of Tilden Park	1335								T	yes	yes				

SAN MATEO COUNTY PARKS:

Memorial Park, La Honda-Pescadero Rd., La Honda-Pescadero	327			F	yes					yes	yes	yes			
Sam McDonald Park, La Honda Pescadero Rd., La Honda	400								T	yes	yes				
Huddart Park, Kings Mountain Rd., La Honda-Half Moon Bay	970	yes		F					T	yes	yes				
Junipero Serra Park, Crystal Springs Rd., San Bruno	97									yes	yes				
Flood Park, bwt. Bayshore Hwy.-El Camino Real, Menlo Park	21					yes	yes				yes	yes		yes	yes

PALO ALTO CITY PARK:

Rinconada Park, Middlefield/Embarcadero Rds., Palo Alto										yes	yes	yes		yes	
---	--	--	--	--	--	--	--	--	--	-----	-----	-----	--	-----	--

MARIN COUNTY PARKS:

Agate Beach, Bolinas	7				yes										
Black Point Boat Launch, Hwy. 37, Novato	1		L		yes						yes				
Bolinas Lagoon Park, Hwy. 1, Bolinas	1200				yes										
Civic Center Fairgrounds, Hwy. 101, San Rafael	80				yes										
Deer Park, San Anselmo	53									yes	yes				
McNear Beach Park, San Pedro Rd., San Rafael	53				yes	yes					yes	yes		yes	
Miller Park Boat Launch, Hwy. 1, Tomales Bay	6		L		yes						yes				
Muir Beach Overlook, Hwy. 1, West of Muir Woods	1										yes				
Old St. Hilary's Historic Preserve, Tiburon	4							yes							
Paradise Beach Park, Tiburon	19				yes						yes				
Stafford Lake Park, Novato Blvd., Novato	127				yes						yes				
Tiburon Uplands Nature Reserve, Paradise Dr., Tiburon	24										yes				

STATE PARKS:

Butano S.P., San Mateo Co.	2186									yes	yes				
Angel Island S.P., Tiburon	740		M		yes	yes		yes		yes	yes				
Castle Rock S.P., Southwestern Santa Clara Co.	1053			G					T	yes	yes				
Marin Headlands S.P., Aquatic Park, Hyde St., S.F.	660			G	yes			yes			yes				
San Mateo Coast State Beaches, Hwy. 1, San Mateo Co.	1305				yes				T	yes	yes	yes			
Samuel P. Taylor S.P., Sir Francis Drake Hwy., Marin	2576			G	yes				T	yes	yes	yes			
Sonoma Coast State Beach, Hwy. 1, Sonoma Co.	1079				yes				T	yes	yes				
Stinson State Beach, Hwy. 1, Stinson	51				yes	yes					yes	yes			
Tomales Bay S.P., Hwy. 1, Inverness	86				yes					yes	yes	yes			
Benicia State Recreation Area, Benicia	367				yes						yes				
Brannan Island, S.R.A., Sacramento River Delta	336		L	G	yes						yes	yes			
Frank's Tract S.R.A., Northeast Contra Costa Co.	13,508		M		yes							yes			
Henry W. Coe S.P., Eastern Santa Clara Co.	13,119			G				yes		yes					
Jack London S.H.P., Southwest Sonoma Co.	48							yes		yes					
Mount Diablo S.P., Mt. Diablo	7665			G				yes	T	yes	yes				
Petaluma Adobe S.P., Petaluma	28							yes			yes				
Sonoma S.H.P., Southwest Sonoma Co.	32							yes			yes				
Sugarloaf Ridge S.P., East Sonoma Co.	1520			G	yes				T	yes					
Annadel S.P., Santa Rosa	4500								T	yes	yes				
Armstrong Redwoods, Guerneville	680			F					T	yes	yes				
Bothe -Napa Valley, Calistoga-St. Helena	1122			F	yes					yes	yes	yes			
Mt. Tamalpais S.P., Mill Valley	4904		L	F	yes						yes				
Big Basin Redwoods, Hwy. 9, Boulder Creek	11,909			G		yes		yes	T	yes	yes				

SANTA CLARA COUNTY PARKS:

Anderson Lake, Morgan Hill											yes				
Santa Theresa, South San Jose	650										yes		yes		
Vesona Lake Park, Los Gatos	175										yes				
Palo Alto Harbor, Palo Alto											yes				
Coyote Hallyer, South San Jose											yes				

SONOMA COUNTY PARKS:

Doran Park, Bodega Bay	120			F	yes					yes	yes				
Westshore Park, West side of Bodega Bay	25		L	F	yes				T/R	yes					
Watson School, Wayside Park, Bodega Bay	1							yes			yes				
Hudeman Slough, Skaggs Island Rd., Sacramento Delta	4.5		L		yes										
Shollenberger, Petaluma River Channel	16		L								yes				

NATIONAL PARKS:

Muir Woods, Marin	500					yes				yes					
Pt. Reyes, Inverness	64,000			yes				yes		yes	yes	yes			

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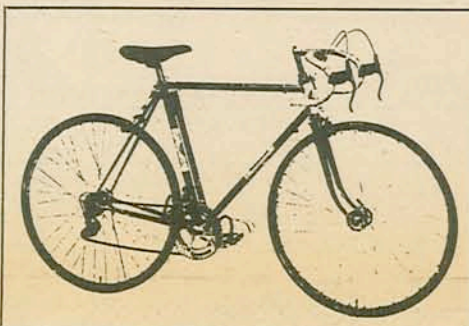
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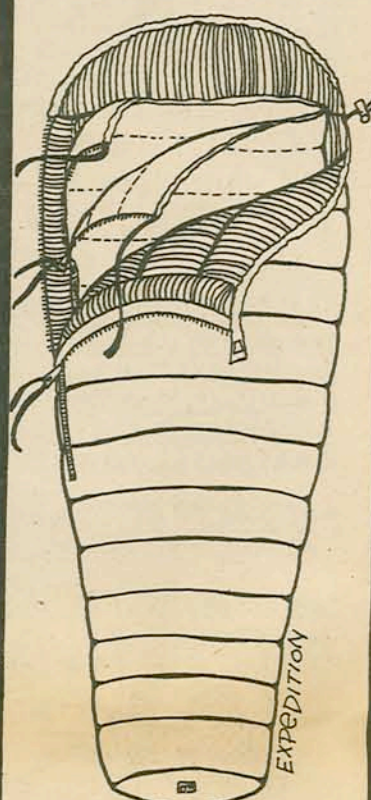
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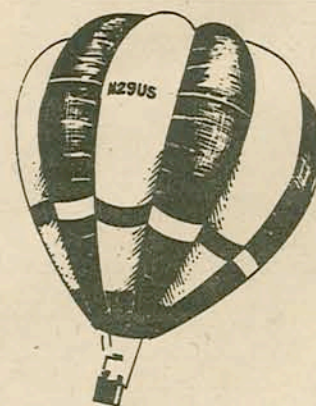
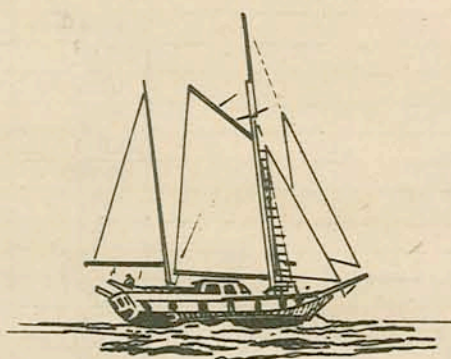
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The Great Outdoors

Backpacking



Each year hundreds of people set off on their first backpacking trip by hiking into a fancy equipment store and coming out \$300 or so lighter. But there's a cheaper, easier and far better way to get started, the same way John Muir and John Burroughs did: by taking day-long hikes.

There are dozens of day hikes right around the Bay Area, and all the gear you'll need is warm clothes, good shoes and your lunch (stuffed in a pocket). You'll be surprised how much ground you can cover just in one day.

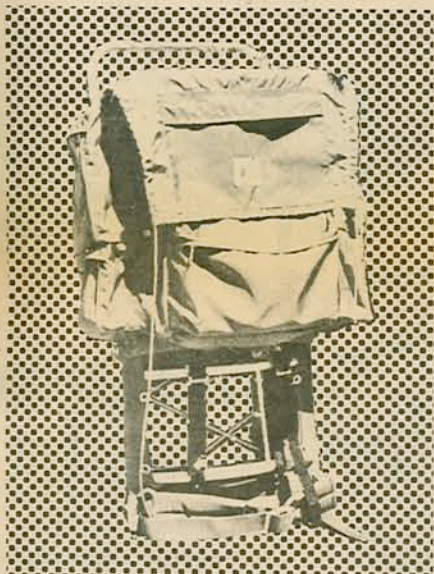
Pretty soon you'll either retire or get hooked and start to acquire some basic equipment, like boots, rainwear, pocket knife, first aid kit, compass, etc. The best way to figure out what you'll need for overnight trips is talking to people you meet on the trails and reading some of the different catalogues and magazines and backpacking books.

The longer you wait to buy your equipment, the wiser your choice will be. To a backpacking freak, the next best thing to hiking is thumbing through a catalogue and dreaming, and much equipment is sold through mail-order stores—though there are now more and more retail outlets.

Rule #1 in buying gear: just because you pay more doesn't necessarily mean you're getting better goods; often you're paying for the name. It's easy to overbuy camping equipment, so don't rely solely on the sales clerk's grandiose recommendations, follow outside advice and your own experience on day hikes to figure out the minimum equipment you want to get.

Packs and Frames

Your pack is your workhorse, so go for strength and space. For a frame, I prefer hollow aluminum, which is a good mixture of economy, strength and light weight. Be sure it has padded cross straps and well-padded, adjustable shoulder straps, or you'll get grooves in your shoulders after a couple of miles of carrying 25-30 lbs. Gloves under non-padded straps may work temporarily, but the real thing is worth the extra \$2.



You can take nearly half the weight of your pack off your shoulders if the frame has a tight-fitting hip belt, to distribute the load between your hips and your shoulders.

The metal bars on a frame are welded together two different ways; you want the more expensive kind, since a better welding job could make the frame last forever. Imports and cheaper frames may have inferior welding that won't stand up. Frames run \$10-\$32; the top price is outrageous, the bottom one probably low quality. Good ones are about \$15-20 new.

Your pack itself should be 3/4 the length of the frame, leaving room for a sleeping bag above or below. Make sure it's waterproofed. My soft spot is pockets—it's really handy to have a batch of pockets in the pack you can get to in a hurry, for things like maps or a first aid kit.

A good size pack is 9" deep, 14" wide and 19" high, weighing about 1½ lbs. if made of tough nylon. Packs start at \$8.50 (Whole Earth Access, 2466 Shattuck, Berk.) and go as high as \$32, which would have John Muir spinning in his grave.

The first time I packed a bag, it probably took me 8 hours. Now it only takes me 7½, but then I like to lay everything out, compulsively checking at least 40 times to make sure I have it all. The big thing to remember in packing is to keep the heaviest things high and close to your body; this keeps the load balanced over your center of gravity and gives you freer motion.

Boots

My bias is for a good, rugged, comfortable pair of shoes, not fancy \$50 hiking boots. I use men's work boots with lug soles (\$13 at Penney's), I have a friend who favors electrician shoes, and Grandma Gates, who has walked the Appalachian Trail end to end three times, swears by tennis shoes (but tennis shoes probably won't go too well in California, since they get soggy and slippery when wet).

Take as much time as you can to check the fit on your boots; if the fit isn't perfect it'll come back to haunt you when you're climbing a mountainside with 30 lbs. on your back and your feet sliding around inside the boots. For this reason it's risky to buy boots mail order.

Check the fit by trying on the boots in the store wearing exactly the socks you'll hike in: probably heavy wool ones over a thin light pair. Put on the boots and kick the toe sharply against a wall, see if your foot slips too much. Push your foot as far forward as it will go; you should then be able to put an index finger between your heel and the back of the boot. Other points: the broader/squarer the toe of the boot, the better for your toes. A final test before you is but to stand on a sloped surface facing downhill to see if your foot slides forward.

Before you hit the trail, the boots should be waterproofed, but still able to breathe and allow air to circulate around your feet. Use a silicone waterproofing. Get boots in the 3-5 lb. range, sturdy enough to handle the terrain but not too heavy to lug around (rule of thumb: every pound on the foot equals 5-6 lbs. on your back).

The best soles are made of a carbon-rubber compound. Leather is too slippery, crepe or neoprene aren't tough enough. Best known carbon-rubber soles are Vibram, which comes in two thicknesses: roccia (cheaper, but you'll have to resole for \$12 regularly) and the more expensive and longer lasting montagna.

Your boots' uppers should be leather, 6-7" high. Suede uppers cost less, but they don't hold a waterproofing well, and you'll suffer in the first downpour. The fewer seams the better, and foam padding in the lining makes the boots warmer and easier to break in. Check the insoles: leather glued in is the best; cardboard cutouts last about 6 hours, and foam rubber is hot. Finally, laces made of braided nylon are best, leather stretches when it's wet.

Sleeping Bags

The biggest mistake people make is buying a bag with too much stuffing because they "might" need it. If you plan to backpack in California in both the heat of summer and the snows of winter, just accept the fact that you'll need two bags. Start out with a lightweight bag (2 lb. down filling, for example) for summer weather, and as the weather gets colder add warmer clothing to sleep in. Then if you decide to go into snow camping, you'll want the warm 3 lb. size.

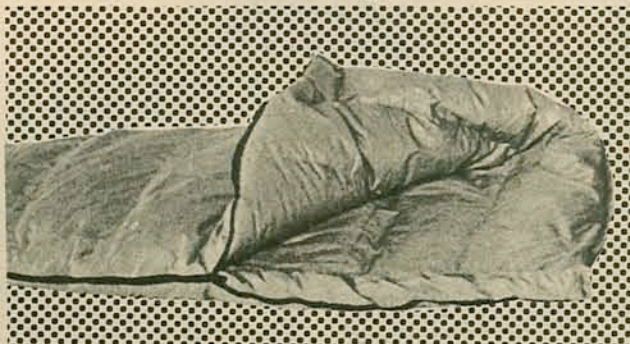
Sleeping bags come in two basic styles. Mummy bags are wide for the shoulders, tapering for the legs and ankles with a flare at the bottom for your feet. Rectangular bags give you more freedom to move in your sleep, and you can zip two bags together to make a double—but in general the rectangular style isn't as warm as the mummy.

The cheapest bags, good only for moderate temperatures, have synthetic fill; polyester is better than acetate in this category. A bag filled with down will cost you twice as much or more, but it will also give you twice the warmth and half the weight; synthetic-filled bags are much too cumbersome for backpacking.

The best: goose down, with more warmth per ounce than any other filling. But it's also the most expensive, and duck down, more reasonably priced, is also fine.

Prices for sleeping bags vary radically at different stores. Some good places to try (prices quoted are for a 2 lb. duck down bag): SF: G&M Sales, 1667 Market (some bags at \$37, up to \$89). EAST BAY: Whole Earth Access, 2466 Shattuck, Berk. (\$38-69); Co-op Wilderness Store, 1432 University, Berk. (\$49-75); Henderson Army-Navy Surplus, 1941 San Pablo, Oakl. (imports from \$40). MARIN: Co-op Wilderness Supply, 47 Tamal Vista, Corte Madera (\$49-75). PENINSULA: Target Surplus, Redwood City (from \$53).

When you look at different bags, watch for an out-



side shell that is lightweight and water-repellent, but not waterproof—otherwise it would trap your body's moisture inside. Most important in down bags is the stitching. If it's lengthwise, all the filling will settle to one part, leaving cold spots. The stitching should be transverse or angled.

Test the zipper; you can ruin a bag (and a night) if the zipper gets caught or rips the shell. Check the zipper's action inside and out, and favor ones made of nylon or Delrin, they jam less easily than metal.

Along with your down sleeping bag, get a stuff sack; you can stuff a sleeping bag smaller than you could ever roll it, and the sack also protects your bag, the most expensive piece of equipment you'll get. (But note: back at home, don't store a down bag inside a stuff sack, it takes all the fluff out of the filling. Leave it opened out or hung up in a closet.)

MATTRESS

Unless you go for the rustic feel of pine cones, branches and rocks burrowing into your back in the middle of the night, you may want some padding—both to soften your bed and to keep you warm by preventing heat loss into the cold ground. The most comfortable mattresses are polyurethane foam, varying thicknesses from 1/4 - 2". Less bulky, and more insulating (but heavier) is ensolite; I'm very comfortable on a half-inch ensolite pad. You can get foam pads with waterproof covering, which is worth the tiny added weight.

When you buy a foam pad, try it out—lie down on it in the store and see if you're comfortable.

For a more luxurious sleep in the wilds, you can get an inflatable air mattress made of plastic or a rubberized fabric. The mattress is lighter than a thick polyurethane pad, but after a hard day on the trail you might not be too interested in blowing one up. Prices for full-sized air mattresses range around \$10-12, half-sizes are \$7; ensolite pads vary from \$3 to \$5.



Clothing

Try to ignore all the fancy outfits on the models in the equipment catalogues: you don't need anything special in the way of backpacking clothes, just be sure you're prepared for widely varying temperatures. I like to start off with a string net undershirt. Worn alone, it's good on hot days because it lets heat escape from the body through the netting; worn with a shirt over it, air is trapped between the strings forming an insulation that keeps you warm.

Take along a change of clothes; there's no substitute for coping with that accidental fall into the glacial lake, and if there's one thing you don't need in the wilderness, it's pneumonia. Likewise, be sure to have rain gear, like a water-repellent poncho or a plastic raincoat.

Hats also come in handy. They save you from headaches, hiking at high altitudes with the sun glaring down on your head, and they protect your forehead and eyes from sunburn and glare.

But of all the clothing I take, the most useful piece is a bandana: you can use it for a hat, headband, scarf, towel, potholder, dishcloth, washcloth, bandage, sling, tourniquet, rope, wrapper, bag, or warning and signal flag.

Don't forget gloves, even cheap cotton ones. They'll save you from cuts and punctures when you break and gather firewood, they'll keep mosquitoes off, they'll keep you warm, and you can use them for potholders.

Continued on page 13

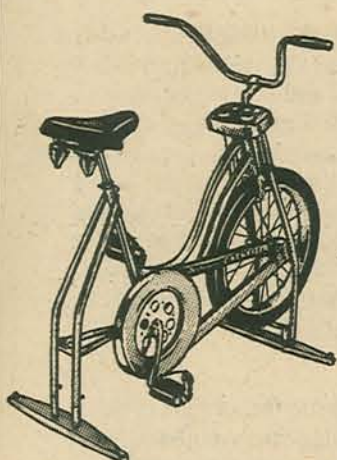
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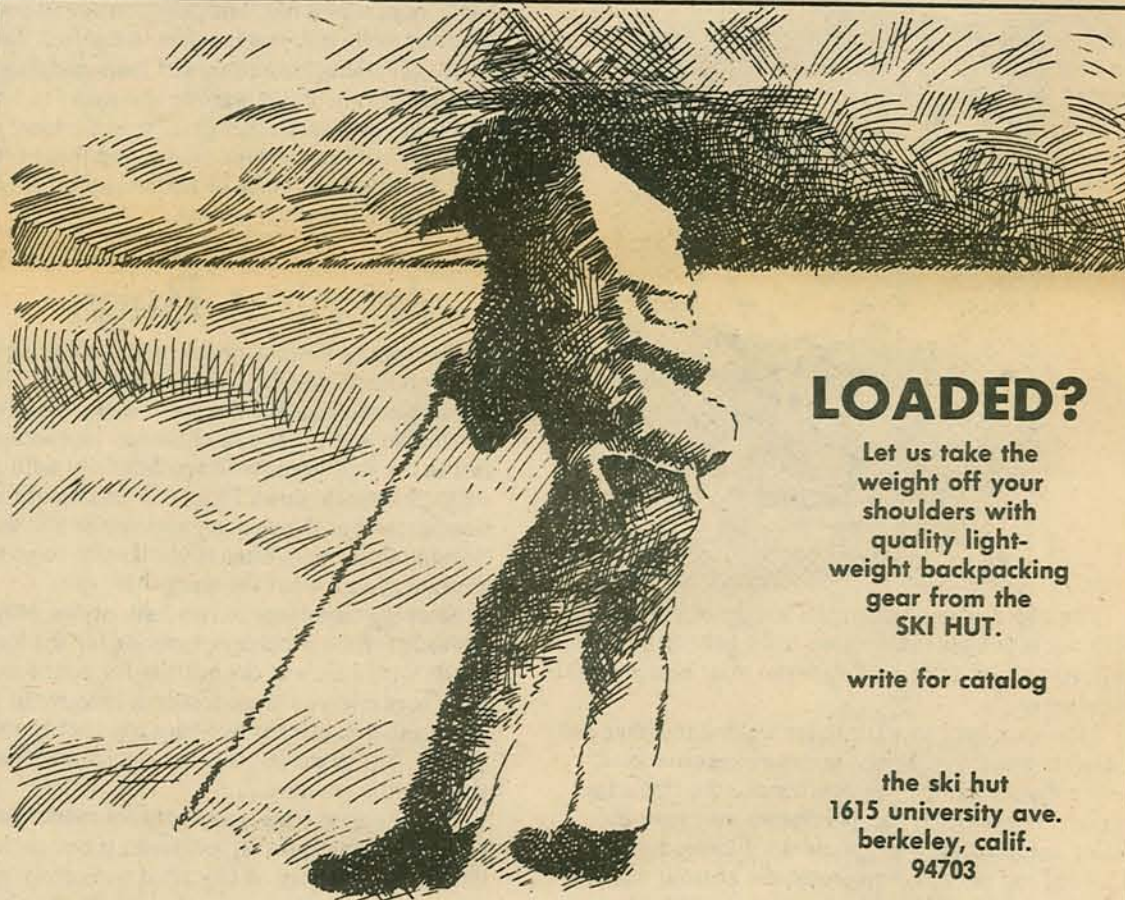
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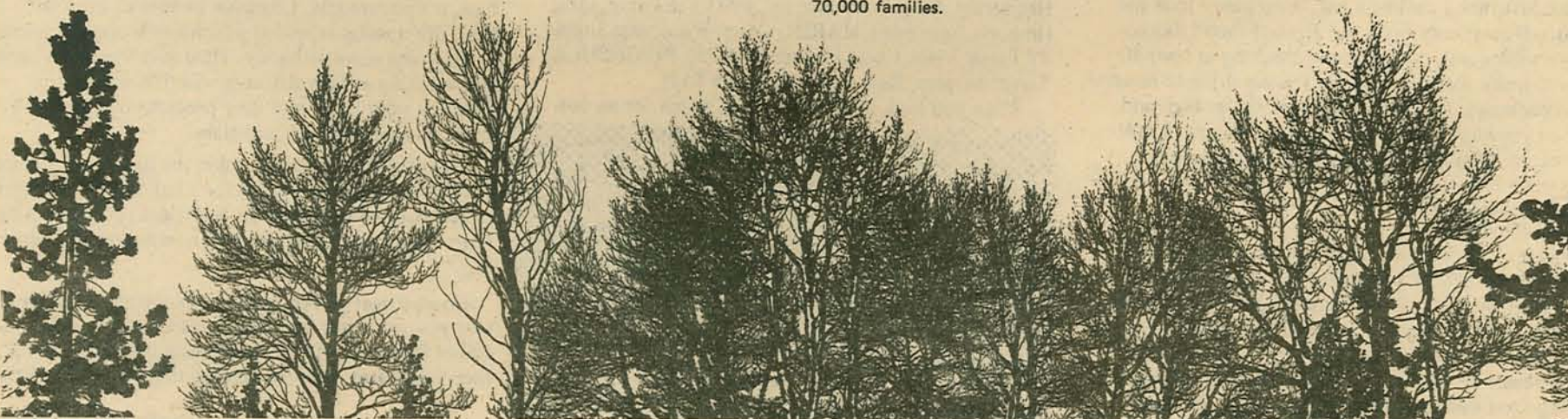
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Equipment Care

To clean any down-filled gear, hang it upside down, rub it all over with a mild soap and brush, rinse with a hose, press out excess water and dry—either in the sun or tumbled in a dryer at the “no heat” setting. Handle very gently when wet or you’ll damage the down.

After each trip check your boots for cuts and scratches, glue down loose leather, fill gouges with epoxy and clean with a wax-base leather conditioner (I use Sno-Seal). Check over your packframe for breaks in the metal, rips in the fabric, frayed strings and breaks in the zippers.

Food and Utensils

How you deal with food on a camping trip is a very individual thing, and it’s possible to eat in gourmet fashion out in the forests (I know of one couple who took frozen veal cutlets with them to thaw as they hiked, which they then cooked along with mushrooms). But I can’t see spending a lot of my outdoors time cooking, so I favor one-dish cold meals and raw food. In fact, I eat the so-called “weeds” that I find, picking edible vegetation (like dandelions) to supplement meals.

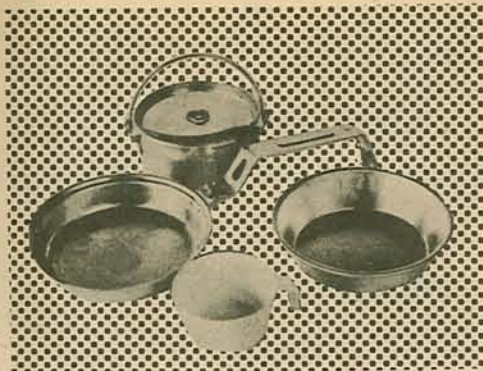
What you’ll find at camping equipment stores is freeze-dried food, which comes in every form from entire dinners to fruits and vegetables and is prepared by adding hot water and waiting a few minutes. But you pay for the convenience, for example to the tune of \$1.60 for a main dish with two skimpy servings.

Next to freeze-dried food on the commercially prepared scale is dehydrated food, essentially anything with little or no water in it. Dehydrated food costs less than freeze-dried, but is harder to prepare.

Save time and energy by prepacking your camping meals individually using sturdy plastic bags to save weight. Mix any ingredients in advance so you can just throw the dishes together at the last minute.

You’ll be using up a terrific amount of energy backpacking, so plan meals to include protein at every meal, especially breakfast. As you hike, eat snacks for quick energy. Some of my favorites are trail mix (assorted nuts and raisins), fig bars and dried fruit.

About all the cooking equipment you really need is one pot, big enough to cook one pint per person. Don’t use anything heavier than aluminum, and be sure to take along a lid (which can also double as a frying pan) or aluminum foil, or you’ll sit all night waiting for the coffee water to boil. Forget the fancy silverware and just bring a spoon, then about all you’ll need is a cup, bowl, and stove.



There are three basic stove types: one burns kerosene but must be primed with gasoline or alcohol; one burns and is primed with gasoline; one burns propane or butane from a metal cartridge, requiring no priming (though butane doesn’t work as well in lower temperatures).

Stoves are especially important because in some areas fires are prohibited (this year will be particularly with fire danger in the Sierras). And every expert you talk to has his own favorite stove: Colin Fletcher takes seven pages in his “Complete Walker” to sing the praises of the Bleuete cartridge stove and the Svea 123, a white gas stove; while Thomas Winnett, in “Backpacking for Fun,” argues for the Optimus 8R.

Here’s a comparison chart on three leading stoves, prepared by the Berkeley Co-op Wilderness Store:

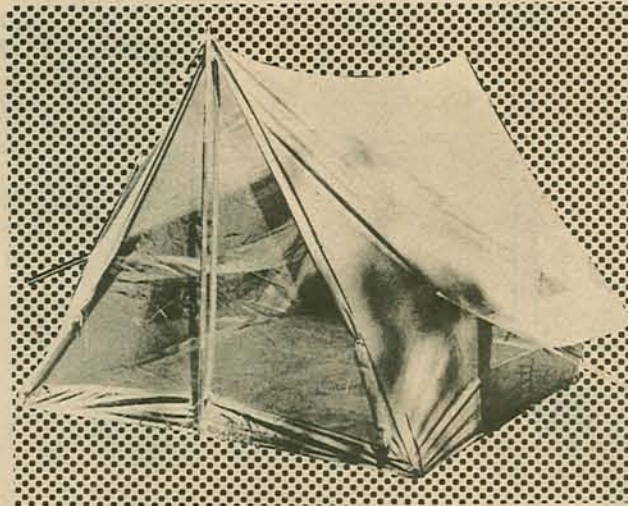
Stove	BLEUET	SVEA	8R
Folded size	3½”x8½”	3-3/4”x5”	3¼”x3½”x17”
Weight	25 oz.	18 oz.	26 oz.
Fuel Capacity	4/5 pt.	1/3 pt.	1/3 pt.
Time To Boil qt. of Water	8-9 min.	6-7 min.	6-7 min.
Burning Time	3 hrs.	45 min.	75 min.
Price	\$7.00	\$9.95	\$10.95

One final word, on washing dishes. Never use detergents, even biodegradable ones. There’s little enough safe drinking water now, and the increasing numbers of backpackers have caused increasing pollution in mountain streams. So wash your pot with sand or dirt, using a pine cone for a scouring pad, or boil all your dishes in your largest pot.

Always assume the water is impure, and either boil it or add two halazone tablets to purify a quart of water (let it sit about ½ hr.).

Tents

Tarps or plastic tube tents may be cheaper and keep out most of the rain, but camping in California gets very buggy, and a genuine enclosed tent can come in very handy. A good mountain tent that sleeps two (or sometimes three) weighs about 5 lbs., including stakes, poles, ropes and rain fly (a fitted waterproof roof above the tent).



A tip on buying a tent: it’s a major investment, and they come in all shapes and sizes with good and bad features all around. So borrow or rent several different kinds before you buy. You can buy a two-man tent for \$20, but at that price it will weigh at least 9 lbs., almost prohibitive for comfortable backpacking. The lighter weight models start around \$40 and go up to \$120.

Make sure the tent has plenty of window openings for ventilation, and good mosquito netting over each opening; and don’t plan on using a summer tent for the winter, it probably won’t be able to take the weather.

There are a number of ways to make do without a tent, if you choose. A waterproof tarp (polyethylene sheeting, for example) can be pitched between two trees and fastened with stakes and ropes; you can get a very durable, nylon-coated tarp, 9’ x 11’ for \$20-30 (weight: 2 lbs.). In a pinch, a large poncho can double as a tarp.

The most common low-cost alternative is the tube tent, essentially just a huge piece of plastic or coated nylon with two opposite edges sealed together to form a tube which you sleep inside. They’re a bit awkward and you shouldn’t rely on them for big storms, but for \$3 for the plastic variety (\$15 if nylon coated), it’s a good buy if you’re not doing that much overnight camp camping.

First Aid

At all times I carry waterproof matches, map, compass, a little bit of food, rain gear, sweater, whistle, knife and first-aid kit: you never can tell.

Everyone has his own favorite first aid assortment, suited to individual needs and purposes. Mine includes:

1 triangular 40” sterile bandage (with 2 safety pins), for slings; 6 assorted gauze roller bandages of different widths in individual sterile packages and 6 gauze compresses, 3” square, to apply over wounds; assorted bandages; 1 package small adhesive compresses with plastic tape and sterile pad, for blisters; 1 small bar of soap, to wash wounds; small bottle of aspirin; small applicator bottle of iodine, for disinfectant; 2 rolls adhesive tape, 2” wide, 2 elastic bandages, 4” wide; Cutter Compak Suction Snake Bite Kit; ¼ oz. tube of antiseptic—antesthetic eye ointment; fever thermometer; small pointed scissors; tweezers; laxative; vitamin B complex and C in high potency, for stress; salt tablets; water-purification tablets; anti-sunburn ointment; insect repellent containing N. diethylmetatoluamide; and a first aid guide—I use the one put out by the U.S. Forest Service (20¢ from the Supt. of Documents, U.S. Govt. Printing Office, Washington, D.C.).

It sounds like a lot, but I get all that into one pocket of my pack.



The Great Outdoors Backpacking

Checklist

- pack
- tent
- sleeping bag (mattress optional)
- rain gear
- extra shirt
- extra pants
- extra pair of socks
- cook pot
- stove
- cup
- spoon
- bowl
- bandana
- first aid kit
- pocket knife (with can opener)
- flashlight
- extra flashlight batteries and bulb
- canteen
- map
- toilet tissue (small roll)
- matches (in waterproof container)
- food
- whistle
- hat or dark glasses (optional)

Reference Sources

MAPS AND TRAIL GUIDES

Superintendent of Documents, Washington, D.C. 20402: maps, with summaries of climate, how-to pamphlets on backpacking and lists of campgrounds. Wilderness Press, 2440 Bancroft Way, Berk., 94704: excellent trail guides to California. Mountaineers, 719½ Pike St., Seattle, Wash., 98101: guides to the Northwest.

INFORMATION BOOKS

“Backpacking for Fun,” Thomas Winnett (Berk., Wilderness Press, 1972), complete guide for beginners, \$2.95.
“The Complete Walker,” Colin Fletcher (N.Y., A.A. Knopf, 1968) a more advanced guide for backpackers and hikers.
“Backpacking: One Step at a Time,” Harvey Manning (Seattle, Recreational Equipment, 1972) experiences of the author and people who work at the Seattle Co-op, a large mail order house for wilderness equipment at reasonable prices.
“How to Stay Alive in the Woods,” Bradford Angier (N.Y., Collier-Macmillan, 1956), reads like a boy scout manual, but is the most complete guide to survival in the wilderness, 95¢.

FIRST AID

“First Aid Guide,” U.S. Forest Service, very light to carry.
“First Aid Textbook,” (Garden City, N.J., Doubleday, 1957) by the American Red Cross, standard text, pretty heavy to lug around.
“Mountaineering First Aid,” Mountaineers (Seattle: 1968), centers on backpacking.

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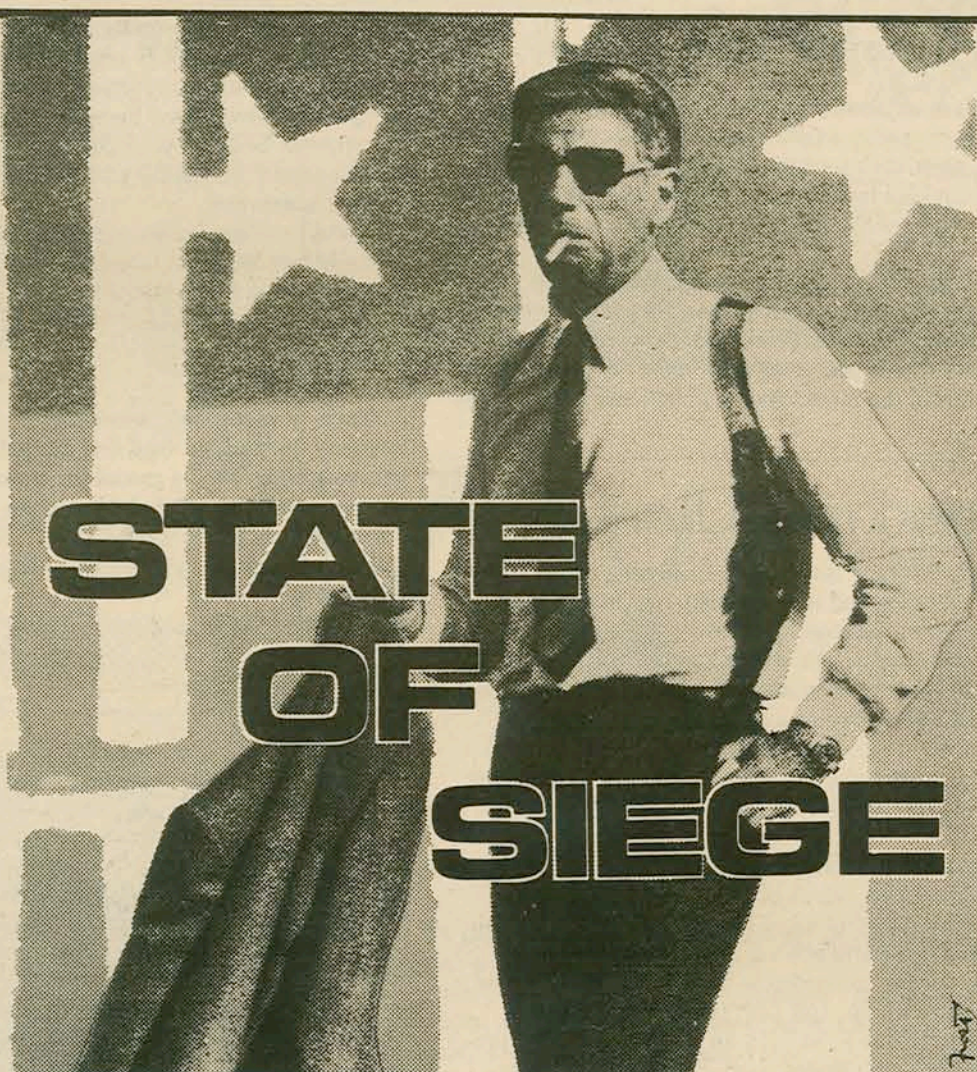
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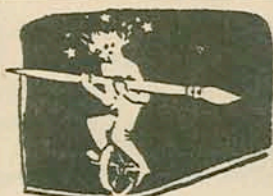
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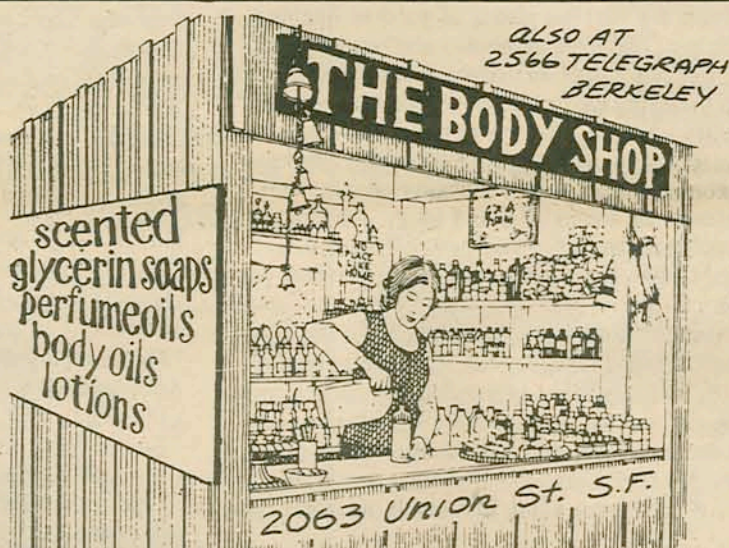
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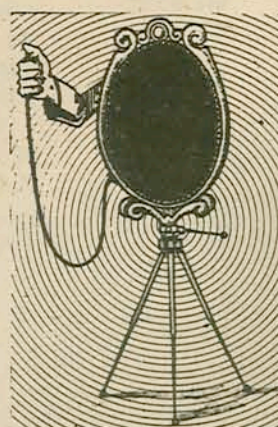
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Standing up for the Farmworkers

Samm Coombs' public service ad for the United Farm Workers Union (UFWU) on page 16 hits it right on the head: Not one of the victories of Cesar Chavez and the union will mean much of anything unless the union can beat back the new Teamster challenge.

Yes, that dramatic nationwide grape boycott got results, put the economic pinch on growers and retailers and forced capitulation to the union terms. But the Teamster-grower sweetheart arrangement is much more subtle than the old anti-union hard line the growers used to take. Now professing to accept unionization of their workers they sign, without protest, new contracts with the Teamsters.

A subtle strategy, but a potentially crippling one for farmworkers. As the ad points out, the Teamster contract abandons many issues which made the UFWU fights mean something to the workers in the fields: the pay, the poisonous pesticides, the medical benefits.

More basic still is the very simple principle, which is the same here as it was during the first grape boycott: the people who work in the fields must have real control over the conditions of their work, they must be able to bargain on an equal basis with the bosses. This is the fundamental principle of unionism, and it is an ironic sign of the modern labor movement that the Teamster move stands in direct contradiction to this principle.

Sure, the Teamsters are powerful and can pack a lot of clout when they choose. But how often will they choose to exercise their power on behalf of low paid Spanish-speaking field laborers? Look at the figures: Chavez' union has an estimated 40,000 members. Even if all of these are siphoned off into the Teamsters, they will be a tiny voice in that 2 million member union.

Then listen to the Teamster officials. Einar Mohn, head of the Western Conference of Teamsters, was quoted in the LA Times (4/28/73) saying "it will be a couple of years before farm workers will be able to take any real part in (Teamster) membership meetings." Meanwhile, the Teamsters are hedging on the UFWU demand for a supervised union representation election.

That Times article also reported on a special study on the UFWU-Teamster split, a study which quoted Mohn that "maybe as agriculture becomes more sophisticated, more mechanized, with fewer transients, fewer green carders (aliens), and as jobs become more attractive to whites, then we can build a union that can have structure and that can negotiate from strength and have membership participation." What do you suppose that means?

The UFWU is fighting back with its only real weapons: court action and consumer pressure. As the UFWU ad concludes: "The growers understand sales . . . If the grocers find their customers turning away (from table grapes), the Delano and Fresno growers won't be so fast to conspire with the Teamsters when their UFW contracts expire."

For supporters of the farmworkers, the course is simple: do it again, boycott the grapes again, show the kind of national support that gives the message to the Teamsters and the growers and brings the farmworkers one step closer to genuine control of their own working conditions.

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Cambodia: War as Usual



The Star.



The Performance.

Before the full bloom of Watergate, Deputy Assistant Secretary Sullivan cited "the re-election of the President" as the legal basis for White House bombing in Cambodia to keep the corrupt Lon Nol regime in power.

What do you suppose Nixon's chances of re-election would have been had Watergate and the full Republican battle plan of espionage, sabotage and subversion, been known before the election? Put another way, how do you think the race would turn out today, after Watergate, when it is questionable Nixon can govern? Then, what would be our legal basis for bombing?

Sullivan also ignores the widely held belief that the election results were a vote, not so much for Nixon, but more a vote of disapproval of McGovern. Secretary of Defense Richardson, before he left to become the emergency attorney general, said the President's authority to bomb rested "on the circumstance that we are coming out of a ten year period of conflict."

In any event, the Nixon administration doesn't have much more of a case to bomb in Cambodia, unilaterally, after the peace agreements, than it did to put a bug in Watergate or put a phony ad in the New York Times.

The Gulf of Tonkin Resolution has been repealed and the Mansfield amendment has been passed, which means the only real authority Nixon

had the past few years was to bring our troops and POWs home safely.

They're home. President Nixon no longer has any legal basis to continue our military involvement in Indochina. And he has no moral, or political or economic basis for continuing the war when at home he cuts funds for poverty, for urban reconstruction, for social services, and at the same time refuses to reform the brutally unfair tax laws or stop the handouts to IT&T, monopoly newspapers, big broadcast stations, big grain dealers, the dairy people.

But Nixon continues the war, he continues the bombing, he fills up South Vietnam with civilian technicians on DOD contracts doing the work our soldiers and airmen once did, and he threatens to use force again against North Vietnam. In February, the U.S. dropped 70,002 tons of bombs, more than the monthly bombing total of 1971.

"The weakness of the Administration's legal case," says the respected Business Executives Move for Vietnam Peace, "would be terrifying to U.S. officials if they were facing trial according to the Nuremberg principles which we applied to the Germans after their defeat."

All parties, including the U.S., are guilty of violating cease-fire provisions.

But the New York Times reported on Feb. 28 that some violations "can be attributed to all Vietnamese parties, but the major causes have included the fact the South Vietnamese government has continued to fight to regain positions it had lost just before the cease-fire, and that it has continued to seek and attack Communist units wherever it could find them."

The crucial political point is that the Vietcong, which have much more popular support than Saigon, has a vested interest in keeping the accords and stopping military reprisals. The corrupt Saigon government, like its corrupt counterpart in Cambodia, has never been able to get popular allegiance and stands to gain if the truce breaks down and the fighting begins again.

Half the people in Cambodia are now refugees. Some 200,000 political prisoners remain in South Vietnam jails, in violation of the peace accords, and Saigon refuses to allow millions more to return to their villages in PRG controlled areas, again in violation of the accords. And the war in Indochina continues. And the Department of Defense is back for more war money. And Nixon is the commander-in-chief.

This is Watergate in another form, and the smell is far far worse.

Watergate: The Great Reformer

Remember the 1962 Nixon/Brown election campaign and the "Committee for the Preservation of the Democratic Party in California" that was supposed to rescue the Democrats from the subversives and the radicals?

It was the old Nixon stuff. H.R. (Bob) Haldeman ran a phony poll by this phony political organization whose secret funds were in violation of California law. Haldeman and Nixon denied having anything to do with it or knowing anything about it. But a suit was pressed against Haldeman and, after the election, Haldeman under oath admitted that he had financed and operated the committee. The presiding judge found that he and Nixon personally approved the scheme.

It's things like this that make it almost impossible for us to believe that Nixon, who boasts of running his own campaigns, this nitty gritty politician, had no clues whatever about the dirty work coming down on his behalf.

If he didn't on June 17 (the date of the Watergate arrests), don't you suppose he made inquiries early on the morning of June 18? If he still had no clues by late fall, couldn't he read the Washington Post? Why didn't he know?

Is Nixon stupid or naive or is he trying desperately to fudge the coverup and minimize the worst political scandal in American history? Either way, it's not much of a job application for President. Either way, Nixon has seriously, perhaps fatally, compromised

his Presidency and forced at best a caretaker administration for the rest of his term. However, we think he'll have to resign before long.

A war without end, MyLai, the ITT case, the Vesco case, the Soviet grain deal, the "failing newspaper act," the skyrocketing prices, the gutting of OEO and social service programs, the continuation of bombing at \$250 million — none of these scandals have stopped Nixon and the raw grab for more and more power by the White House.

Watergate has changed all this and we're thankful that for the first time in years, in the spring of 1973, our old system of checks and balances seems to be alive and well.

I protest!

Dear _____

The Watergate scandal and the bombing in Cambodia derive from the same sources of arrogance, insulation and the raw grab for power. Both are historic scandals. We urge you to:

1) Do everything in your power to guarantee a complete and independent Watergate investigation by an independent prosecutor. Support Sen. Ervin's Senate investigation.

2) Disapprove U.S. bombing in Cambodia. Vote against the Department of Defense request for an increase of \$500,000,000 which it can transfer from one account to another and thus pay another \$150,000,000,

by Defense admission, to meet Cambodia bombing costs. To approve this transfer would be to approve the bombing, which is another step like the Gulf of Tonkin Resolution.

3) Reclaim the right of Congress to decide about war in Indochina. All parties to the Jan. 27 peace agreements have violated some provisions, but there is no provision which justifies unilateral action by President Nixon. Support legislation proposed by Sens. Case and Church and Reps. Bingham and Forsythe, which would effectively cut off funds for wars which Congress does not approve.

Sens. John Tunney, 1415 Old Senate Office Building, Washington, DC 20510, and Alan Cranston, 452 Old Senate Office Building, Washington, DC 20510.
Reps. Philip Burton (5th), William Mailliard (6th), Ronald Dellums (7th), Paul N. McCloskey (17th), Leo Ryan (11th), Donald Edwards (9th), Jerome Waldie (14th), House of Representatives, Washington, DC, 10510.

Name _____

Address _____

Why not tear out this whole page and send it along.

We're standing up to them in the fields.

Will you stand up to them in the stores?

Boycotts are a drag. You're tired of them, just as the farm workers are tired of striking (and all that goes with it). But the workers will not be reduced to chattel again. Least of all Teamster chattel. Cesar Chavez asks consumers to unite as never before. Nothing less will cause the growers to grant workers the simple right to vote, by secret ballot, on the union to represent them: the UFW or the Teamsters.

Three years ago a massive consumer boycott dragged growers kicking and screaming into the 20th Century. Now, when the UFW's hard-won contracts are up for renewal along come Teamster honchos who, without a word to the workers, sign a ready-made contract with the growers. That Teamster contract reinstitutes the notorious Labor Contractor hiring system, reduces the workers' already minimal pay, imposes no restrictions on the use of man-killing pesticides and leaves the worker without any effective medical benefits. There are other cruel inadequacies in the Teamsters' sweetheart contract, but that should be enough to make you lose your taste for grapes.

So how come these union-hating growers welcome Teamster advances rather than negotiate with a worker-controlled union? Growers, not surprisingly, prefer to deal with bosses who have nothing in common with the men and women who spend their lives bent over in the fields. (When you read the terms of the contract this unholy alliance produced, you'll see just how well the Growers and Teamsters get along — and why it only took them all of two days to write that contract!)

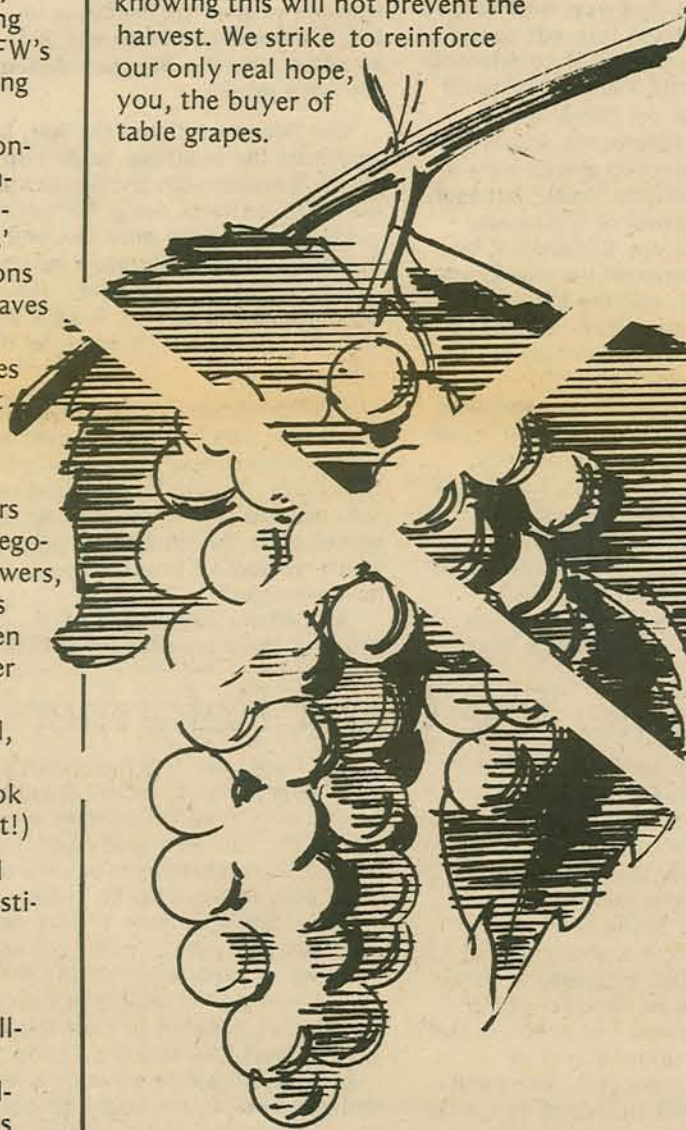
In this crazy Alice-in-Wonderland world where wrong-doers are empowered to investigate and punish themselves — the farm workers' plight may not seem particularly shocking. But how would you like to be locked out of a courtroom where your well-being is being represented by an attorney selected by the opposition; one who has already agreed to a verdict that compromises your human rights? Think about it, then maybe you can better relate to the farm workers' fate.

Yes, the farm workers are seeking redress via the courts and by petitioning the growers for secret-ballot elections. But the wheels of justice do not move as fast as Nature grows grapes. The Teamsters are now importing scab labor (many of whom arrive not knowing they are strike-breakers and who are coerced to keep working by the Teamsters' inelegant persuasions!) The bitter fruit of this labor is now arriving at stores in your neighborhood. If these grapes sell, the next bunch of growers with UFW contracts to renew (in July) will follow the lead of their Coachella peers and invite the Teamsters to "organize" the fields on their terms i.e., a lower hourly wage; no restriction on the use of condemned sprays; reinstitution of the slave-labor contractor system (shades of the '30's!); a medical plan that neatly excludes seasonal workers! Those great humanitarians of the Teamsters' Western Conference aren't squeamish about

growers using a derivative of nerve gas. Why should they be — the Teamsters' well-paid "negotiators" will never have to work in those deadly fields!

Is there any way out of the squeeze play the Teamsters and Growers have executed? To strike is to go hungry, and for many workers it will mean going to jail (and all that goes with it).

But strike we will. Strike we must, even knowing this will not prevent the harvest. We strike to reinforce our only real hope, you, the buyer of table grapes.



You are our last line of defense. You are the one critical element the Teamsters cannot control. If you are sickened by this ignoble attempt to return farm workers to the status of cattle, then the workers' cause is not yet lost.

The Growers understand sales. The memory of the last great boycott is their recurring nightmare. If the grocers find their customers turning away, the Delano and Fresno growers won't be so fast to conspire with the Teamsters when their UFW contracts expire. To be stuck with a worthless crop is a fate even worse than negotiating with a worker-controlled union.

The farm workers take no pleasure in seeing grapes go to waste. But do they give us any choice? Their feudal value system can only be affected by power. Your non-buying power!

Nothing less will cause the Growers to recognize a union that represents the workers.

Want more facts? The United Farm workers will send you (A) the California Supreme Court decision that confirmed the sweetheart contract between Teamsters and Growers was arrived at with no consideration given the workers' desires. There is also (B) a short history of the whole sordid affair, as entered into the Congressional Record by the Hon. Edw. Roybal, April 5, 1973. And (C) the Catholic Church's top labor expert, Msgr. George Higgins' series of articles on the UFW. Most instructive is (D) the highlights of Teamsters' terms vs. the UFW's. Finally, we have (E) Boycott Action folder that covers what you can do to enlist the non-buying support of your friends and neighbors.

Once More with Feeling: All people of goodwill can support the farm workers in their non-violent resistance to the Neanderthalic conditions imposed on them by the Grower-Teamster consortium, by 1) Boycott table grapes, starting now! 2) Contribute money to help feed the workers who now will miss the few months when they can earn any wages. The money you send will be used for basics: food, clothing, medicine. Their need is staggering. 3) Continue to boycott iceberg lettuce and Safeway stores.

Take a stand.

I enclose \$_____ to help the farm workers survive the coming weeks or months without a working wage

Your Name _____

Address _____ City _____ Zip _____

Please mail me information pieces A B C D E (Circle your desire). I also enclose \$_____ to cover costs.

\$_____ total enclosed.

Make Checks Payable to "United Farm Workers Union".

Mail to: United Farm Workers Union
4101 23rd Street
San Francisco 94114

If you want to get right on it, call 864-5613 (415). Thank You.

This space has been paid for by the Friends of the United Farm Workers Union:

Father Eugene Boyle, Father Frank Buismato, Nora Casillas, Diane Clarke, Nancy Destefanis, Susan Greene, Thomas Heisler, Nan Hohenstein, Peg Janosch, Flo Kelly, Karen Kreller, Carolyn Martin, Barbara Michel, Dolores Morris, Ed Nossoff, Margarita Ortiz, Lorraine Ramirez, Marcae Stoiser, Kevin Thomas, Horst Trave, Father James Vizzard.

This message has been prepared as a public service by Samm Coombs' Company, San Francisco.



Graphic courtesy of Yellow Press Box 14141, SF 94114

Best Boogie in the Bay

Events Compiled by Jeanette Foster

Here's everything you always wanted to know about boogying in the Bay Area, but didn't want to pay the \$3.50 cover charge to find out. The Guardian has tracked down the best clubs to go dancing, drinking, eating or to just hang out. The list is never ending, so if you happen to stumble across a place, give us a call at 861-9600 and let us know about it.

Clubs

SAN FRANCISCO

Basin Street West: No longer has live music, only records played on a stereo. 401 Broadway, 362-5466, call for adm. If there's a cover, it's certainly not worth it.

Boarding House: Jerry Jeff Walker also Johnny Shines, May 10-13; Mason Williams and Martine Habib, May 15-20; Lightin' Hopkins, May 23-27; \$2.50. Upstairs there's a dining room with dinners for \$3.75 (entrees: beef burgundy, May 10; sole, stuffed with crab or chicken curry, May 11, 18; braised veal with black olives, May 12; baked ham and candied yams, May 13; hungarian goulash, May 15; swiss steak, May 16; veal parmigiana, May 17; veal involtini alla calabrese, May 19; roast turkey dinner, May 20) dinner served at 7 and 9 p.m. weekdays and 6:30, 8:30, 10:30 p.m. weekends. Dinner reservations get seated first for the shows. Tickets for the shows (\$2 weekdays/\$2.50 weekends) go on sale at 6 p.m., shows are 9 and 11 p.m. weekdays and 8:30, 10:30 p.m. and 12:30 a.m. weekends. No Dancing. 960 Bush, 441-4333.

Coalyard: Streamline, Wed.-Sat. Dancing to rock music. 1823 Union, 346-3100, no cover.

Cock's Inn: Deep Trouble, Tues.-Sat.; Rage, Sun.-Mon. 3111 Fillmore, 922-9974, no cover.

Coffee Gallery: Western Night with Kell Robertson, Elf Mouth and a play (comedy) by the AAA Acting Co., May 11-12; representative from the Salinas Farm Workers to rap, May 14; Folk Night, Jon Randall also Lawrence Hammond and the Whiplash Band and Mike Wilhelm, May 18-19; Chris Flinders, May 21; Chess Tournament, 7 p.m., 11:30 p.m., 3 p.m., May 18-20, public invited, players welcome, registration fee \$2.50 (case of champagne for winner); Comedy Special with Frank Kidder, May 24; Jeff Comanor and Dallas Williams, May 25-26. 1353 Grant, 362-9369, no cover or minimum.

Drinking Gourd: Hock and Scott, Sun.; Sweet Pickens, Mon.; Leatherwood, Tues.; Ken Bloom,

Wed.; Saturday's Luck, Thurs.; Jim Post, Fri.; Stoneheart and Milner, Sat. Good place to dance. Union/Laguna, 921-9943, no cover.

Earthquake McGoon's: Turk Murphy and his jazz band. 630 Clay, 986-1433, call for admission.

Family Farmacy: Brent Lewis (drums), May 10, 17, 24; Candee and Kulhane, May 11, 18, 25; Bezerkly Blues Band, May 12, 19, 26; Robin Olson, May 13, 20; auditions, May 14, 21; Roger Carrol, May 15, 22; Kendal Kardt, May 16, 23. Coffee shop where people sit on pillows on the floor and listen to folk music. Menu ranges from coffee to dinner, which I don't recommend. The special for May is all the spaghetti you can eat for 75¢ starting at 7 p.m. and ending at 9 p.m. every night. There is a 50¢ minimum after 8:30 p.m., Divisadero/California, 567-5499.

Garden of Earthly Delights: Winter Sun, May 21, 10 p.m. (4 piece electric group). Restaurant with good food, terrible service but funky atmosphere. Mississippi/Mariposa, 864-9377, no cover.

Great American Music Hall: Cannonball Adderley Quintet, May 10-12; Herbie Hancock, May 23-27; Chris Poehler Big Band, every Mon.; Scott Beach and Victoria, every Tues.; Butch Whacks and the Glass Packs, every Wed. No drink minimum but the cover is pretty steep, around \$4-6. 859 O'Farrell, 885-0750.

Holy City Zoo: open mike, Mon.; Elf Mouth, Tues.; Lawrence Hammond and the Whiplash Band, Wed.; Ronnie and Lulu, Thurs.; Liberty Hill Aristocrats, Fri.; Terraplane and Salz and Dupree, Sat.; Mike Conrad, Sun. Variety of music from folk to western, dancing, serves beer and wine. 408 Clement, 752-2846, no cover.

Intersection: Winter Sun, May 13, 4-6 p.m. Coffee house with a variety of activities from plays to jazz recitals. 397-6061, no cover.

Jolly Friars: Boom Hill Reunion, May 11-12. Good place for dancing. 950 Clement, 752-0354, no cover.

Keystone Korner: Airto Moreira and Carnaval Time (Brazilian percussionist), May 10-13; Donald Byrd

(electric trumpet), May 15-16. No dancing, cover is \$3 weekdays and \$3.50 weekends plus 1 drink min. per show (drinks around \$1). 750 Vallejo, 781-0697.

Magic Cellar: visiting Magician every Tues.; old magic movies every Wed. 630 Clay, 986-1433, \$1.

Mooney's Irish Pub: Stephanie Fuller and Chet Gardiner, folk music, Wed.-Thurs.; blue grass music, Fri.-Sat. 1525 Grant, 982-4330, no cover.

Minnie's Can-Do Club: Billy Johnson, May 10-12; Gideon and Power, with Elvin Bishop, May 17, \$2; poetry readings, Wed.; 1950 Fillmore, 563-5017.

Miyako Hotel: Sanetti and Rueda, May 10-12; Jack Ross and Sounds of Joy, May 15-June 2. No cover, but drinks are expensive. Japanese Cultural and Trade Center, Post/Laguna.

Mixer: Bitter Sweet (original rock'n roll) May 16, 17, 19, 23. Clement/8th Ave., no cover.

Mustard Seed: Bearn and Dexter, 9 and 10:30 p.m., May 11, 12, 17. Coffee house with folk entertainment. 3145 Fillmore, 931-1713, no cover.

Off Plaza Club: Jack McDuff till May 13, 9:30 p.m., 1751 Fulton, 563-7288, \$3 weekdays/\$4 weekends.

Orion: Carolyn Jane, May 12, 19, 26; Clutch Cargo, May 13; Will Porter, every Mon.; Ronnie and Lulu, Tues.; Joe Russo, Wed.; Nirmala, Thurs.; Ramish, May 20; Stephen and Joel, May 27. Mellow little coffee shop, located in an alley between Polk and Larkin. Food ranges from outrageously overpriced coffees and pastries to vegetarian dinners. If you sit upstairs (where the entertainment is) after 8:30 p.m., there's a 50¢ cover. 40 Cedar Alley, 474-9834.

Orphanage: Big Sky, May 10-12; Latin All-Stars, May 13; Charlie Daniels (rock), May 14-16; Mendicino All-stars, May 17-19; La Familia (Latin group), May 20-21; Cold Blood, May 22-23; Big Sky, May 24-26; Azteca, May 27-28, \$3; Herbie Hancock, May 29-30, \$3; \$2 cover, no drink minimum, but there drinks are expensive (i.e. beer \$1). 807 Montgomery, 986-8008.

Paul's Saloon: High Country, Wed.; Hired Hands, Thurs. and Sat.; Phantoms of the Opry, Fri.; open mike Sun. Good blue grass music to dance to. 3251 Scott, 922-2456, no cover.

Pepa's: Bob Feldman Trio, jazz of the 50s, Fri.-Sat. dancing 631 O'Farrell, 441-6994, no cover.

Peppermint Tree: Bad Water Bridge, May 10-13. Broadway club with 2 drink minimum, 660 Broadway, 362-7912.

Pier 23 Cafe: Pier 23 Jazz Cats, 9 p.m., every Fri.-Sat. A very neighborhood bar, where everyone knows each other. Pier 23, Embarcadero, 362-5125, \$1 Fri.-Sat., drinks run about \$1.

Pierce Street Annex: Streamline, Mon.-Tues.; Craig Strode Three, Wed.-Sun. Dancing every night, 3138 Fillmore, 567-1400, no cover.

Sand Dunes (formerly Gackscraggle): Hi Tide Harris Blues Band, May 10, 17, 24, and 12, 19, 2-6 p.m.; Chet Baker, May 11, 18, 25 and 13 and 20, 2-6 p.m.; Lella, May 14, 21; Rudy Castle with Bill Satche Allstars, May 15; Miron Cohen, May 16; Berry Block, May 19, 9:30-11:30 p.m.; Cuz Cousineau's Big Band, May 22; Perry and the Pumpers Blues Band, May 23. 46th/Taraval, 564-5621, cover varies from \$1 weekdays to \$2 weekends.

Ribeltad Vorden: Kell Robertson, Thurs.; Lella and the Low Riders, Fri.-Sat.; Paul and Carolyn Distel Group, Sun., Tues., Wed.; Ricardo, Mon. Precita/Folsom, 926-9818, no cover.

Scene: Tommy Smithson Trio and Marg Stone. 2301 Fillmore, 567-0593, no cover.

University Hide-a-Way: Dino Population Three, Fri.-Sun. 2225 Fillmore. 567-9233, no cover.

Wharf Rat Tavern: Richard King, Mon.-Tues.; Poppa Groove, Wed.-Sun. Dancing on weekends, 101 Jefferson, 885-9809.

Wine Cellar: Lisa Kindred, Tues.; Wayne Smith, Wed.; talent night, Thurs.; Dan Kieling, Fri.; Live Oak and Terry, Sat. Folk music in a dark quiet atmosphere. No minimum or cover. 3150 Polk, 776-5021.

Old Spaghetti Factory: Los Flamencos de la Bodega, Fri.-Sat., 9:30, 10:30, and 11:30 p.m. Good food, very cheap drinks and North Beachy atmosphere, 478 Green.

Point After: Salt and Pepper, everynight, dancing, \$1 cover weekends and two drink min. (drinks are very expensive). 3rd floor, Choc. Bldg., Ghirardelli Square.

Woodstock: Scrap Iron, May 10-12, dancing nightly. 951 Clement, 752-7132, no cover.

EAST BAY

Freight and Salvage: Bill White and friends (harmonica-country music), May 10; People's International Silver String Macedonian Band, May 11; Wade Mainer, (old time banjo), May 12; Caffrey Family (bluegrass), May 13; Hoot, every Tues.; Singer's Circle, (group singing), May 16; Lawrence Hammond and the Whiplash

Band (country and ragtime piano); Michael Cooney (folk), May 18-19; Larry Hanks and Jane Voss, May 20; The Old Hat Band (string band), May 23; Mance Lipscomb (folk blues), May 24-25; Phantoms of the Opry (blue grass), May 26; Jim Ringer and Mary McCaslin (folk and country), May 27. Coffee house in an old warehouse, door varies from 50¢-\$2, good coffee, get there early as it gets crowded. 1827 San Pablo, Berk., 548-1761.

It Club: Bill Thacker and the Country Western Southlanders, every Fri.-Sat. 10102 San Pablo, El Cerrito, 525-9971, no cover.

Keystone Berkeley: Graham Central Station, May 13; Greyson Street with Dixie Peach, May 14, 21; El Chino, May 16; Dobie Grey, May 17-19. Dancing, Beer and wine served, medium age of patrons is around 18-22, door varies from \$2-\$3.50, people line up in the street at 8 p.m., doors don't open till 9 p.m. and music starts 9:30 p.m. Shattuck/University, 841-9908.

Longbranch: Eyes, fantastic women rock group and Banana and the Bunch, May 16; Eyes and Sweet Chariot, May 30. Dancing, very crowded on weekends, cover is \$1.50-3, San Pablo/Dwight, Berk., 848-9696.

Big Art's: Rockets, May 10; Greyson Street, May 11, 17, 24; Dixie Peach, May 12; Frank Biner, May 16, 23; Earth Quake, May 18; Hades, May 19; Gideon and Power, May 25; Rockets, May 26. Dancing, cover is \$1.50 Wed. and Fri., \$1 Thurs. and Sat., beer is \$1.75 a pitcher, wine \$1.75 a fifth. 1834 Euclid (below La Val's), Berk., 845-9429.

Mandrakes: Merle Saunders, May 10-13, \$3.50. Dancing, beer and wine, totally packed after 10 p.m. 1048 University, Berk., 845-9065.

New Orleans House: Sop With Camel with the Hoo Doo, May 10, \$2; Sop With Camel and Stuart Little Band, May 11-12, \$2.50; Improvisation Inc. (instant theater), May 13, 20 8 p.m., \$1; Hoo Doo, May 17, 24, \$1.50; Flash and Chaos Chorus and Stagger Band, May 18-19, \$2.50. Dancing, food, beer and wine, 1505 San Pablo, Berk., 525-2221.

Ordinary: John Shine and the Moons, May 11; Butter Flash and McCaverite (early rock and roll and blue grass), May 12; John Shine and the Moons with Charlie Hickox, Tues.-Wed.; John Shine and the Moons, May 18, 25; Rockability Rhythm Boys, May 19; Jeff and Sedrick James (blues), Sun.; Brad Crawford, Thurs. Dancing, \$1 cover Fri.-Sat., no drink minimum, 3974 Minilla, Oakl., 655-3640.

Seventh Seal: Alan James, May 11; Bob Kendall, May 12; Eyrie Oliver, May 18; Berry Olivia, May 19. Coffee house, no cover or minimum. 2311 Bowditch, Berk., 848-0269.

By Vicki Sufian

The Bay Guardian Calendar is a regular feature highlighting the best of the Bay Area. Together with the Entertainment Listings it forms the most comprehensive guide to activities in Northern California. If you want to report openings, benefits, demonstrations or other events of redeeming social significance, notify Vicki Sufian. Deadline for next issue: May 18; for subsequent issues, every other Friday thereafter. Best to write in early. Call us, UN 1-9600, if you're late. The Calendar is displayed each fortnight in more than 150 bookstores, bulletin boards, store windows and entertainment spots in San Francisco and environs. If you would like to hang the calendar in your favorite haunt or business, let us know and we'll give you one free each issue.

*NO ADMISSION CHARGE

Thurs. 10

THE NEW MUSIC ENSEMBLE of the SF Conservatory of Music, with works of Berio, Varese, Bartlett, Wong, Feldman and a collection of American revival hymns at Otunda, SF Museum of Art, Van Ness/McAllister, 8:30 p.m., \$2.50 general, \$1.50 students and senior citizens.

FOR THE LIVING: A Poetry Celebration, 16 poets read, including Roberto Vargas, Jessica Hagedorn, Barbara Gravelle, Fugazi Hall, 678 Green, 8 p.m., \$2 donation "or whatever."

"DOVES, DIMPLES AND KIND-RED DELIGHTS," or Spanish Rococo poetry, a lecture by John Polt, Spanish professor, Rm. 200 Wheeler, UC Berk., 4 p.m.



SF Mimesters Robert Shields and wife Lorene Yarnell, see Weekend 10-13

Fri. 11

FIRST IN A SERIES of Greek, Balkan and Israeli dancing classes, no prior dancing experience required, Old St. Mary's Center, California/Grant, 8-10:30 p.m., \$1, every Fri. **"SERENGETI LIVES!"** slide show on the Serengeti Plains migration followed by "The Baobab," a film on East Africa, Oakland Museum Theatre, 10th/Oak, Oakland, 8 p.m.

***SYMPOSIUM ON THE POETRY,** historical context and influence of Ovid, participants consist of classicists from various colleges, Alumni House Lounge, UC Berk., 4-6 p.m. and 7:30-9:30 p.m.

11TH ANN ARBOR FILM FESTIVAL, experimental, low budget, underground and student films from around the country, benefits Berkeley Film House, Pauley Ballroom, UC Berk., Bancroft/Telegraph, 7 and 10 p.m., \$2 general, \$1.50 students, through Wed.

Sat. 12

BASKETBALL TOURNAMENT between teams from the Brotherhood Way San Francisco and Oakl. Jewish Community Centers, Brotherhood Way Center, 655 Brotherhood Way, 12:30-6 p.m.

FAIR AND FLEA MARKET benefiting Potrero View, a monthly newspaper, Potrero Hill Neighborhood House, 953 DeHaro, 10 a.m.-5 p.m.

AMERICAN INDIAN MARKET DAY, Indian handmade jewelry, pottery, rugs, basketry, etc., tribal performances, partial proceeds to establishment of an Indian Medical-Dental Clinic, De Anza College Campus, Stevens Creek Blvd./Stelling Rd., Cupertino, 9:30 a.m.-1 a.m., \$1 donation.

Sun. 13

***BOAT REGATTA,** Luther Burbank Rose Festival event, Howarth Park, Santa Rosa, 1 p.m.

"PSYCHIC DIAGNOSIS of Physical and Emotional Illness," with Joan Morton, former nurse and psychic counselor, KSNB FM 95, midnight-1 a.m.

THE NICKELETTES, a liberated chorus line, who, in girl scout uniforms raided the topless clubs, present a tribute to motherhood honoring such mothers as Betty Crocker, Pat Nixon, Nancy Reagan and Jackie Onassis, live on stage, plus two Chaplin films, a Betty Boop cartoon and a chapter from the original "Perils of Pauline," Intersection, 756 Union, films, 6, 8:30 and 10:35 p.m., Nicks, 8 and 10:15 p.m., \$1.

***SF CONSERVATORY PLAYERS** present last concert of season with works by Franck, Stravinsky and Beethoven, Old First Church, Van Ness/Sacramento, 5 p.m.

***SF ROSE SOCIETY SHOW,** Hall of Flowers, Golden Gate Park, 1-6 p.m.

Mon. 14

WEEK-LONG 21ST CENTURY FAIR begins today with events, speakers and exhibits on future of food, money, housing, prisons, medicine, sports etc., speakers include Nicholas von Hoffman, Stewart Brand, Nathan Hare, events include two part science fiction conference, computer games, history of television including history of Star Trek, performances by Sufi Choir, The Committee, Cal State U., San Jose, 408-277 2255, 11 a.m.-9 or 9:30 p.m. thru Fri., \$1 for all 5 days of events. **IF YOU CAN GET** channel 14 (KCSM) you can see "Big Fat Chance," an all women rock group, 7-7:45 p.m.

MADRIGAL SINGERS: If you can read music join the Madrigal Singers, meeting every Mon., they especially need tenors, First Unitarian Church, 1187 Franklin, 7:30 p.m.

"STALIN," BBC documentary using stills, films, quotes, music, KQED, channel 9, 8 p.m.

TV COVERAGE of first space-station launching, KPIX, channel 5, 10:25 a.m.

CANOE TRIP exploring house boats and seal resting area, for anyone who can swim, for seat reservations (\$2) write: Mrs. E. Terwilliger, 308 Oakdale, Mill Valley, 94941, meet Mill Valley Harbor, 10 a.m. spon. Marin Audubon Society.

Weekend 10-13

YOU SAW THEM FREE at Union Square now see them for money Robert Shields and Lorene Yarnell, a mime couple, benefits Mother Goose, Inc., Veterans War Memorial Auditorium, Van Ness/McAllister, 621-2445, 8:30 p.m. Thurs.-Sat. and 2 p.m., Sat.

WRITERS' CONFERENCE, with poets Gary Snyder and Philip Levine, authors Jerry Rosen, Ishmael Reed and Millicent Dillon, open readings, films, discussion groups, small press symposium, College of Marin, Kentfield, 454-3962, ext. 235, Fri.-Sun., \$7.50 general, \$4 students.

TO FIND OUT last minute up to date what's happening call KSNB's daily report, 478-9600.

RING OF BONE DANCE COMPANY CONCERT, UC Extension, 55 Laguna, 8:30 p.m., \$1, Thurs.-Fri.

Tues. 15

NICHOLAS VON HOFFMAN, Warren Hinckle, Paul Krassner and Michael Shambert discuss "Power and the Media," 21st Century Fair, Cal. State, San Jose, 7:30-9 p.m.

***STANFORD OPERA WORKSHOP,** concert of opera scenes, Kink. Aud., Stanford U., Palo Alto, 8 p.m.

JESSE ALLEN one-man exhibit, psychedelic Rousseau paintings and prints, Vorpall Gallery, 1168 Battery, thru June 20.

"PRETTY POISON," a sleeper, with Tuesday Weld at her best, KPIX, channel 5, 11:30 p.m.

***POETRY READING:** A Personal Approach in Time, Meaning and Esthetics," a lecture by Geraldine McCullough, sculptor, painter, teacher, Pacific Film Archive Theater, University Art Museum, UC Berk., 7 p.m.

"FOUR ON THE FLOOR," a four-person revue featuring works of Irving Berlin, Noel Coward, Jerome Kern and others, opens tonight at Riviera Room, Bellevue Hotel, Geary/Taylor, 474-3600, 9 p.m., every Tues.-Sat.

Wed. 16

***"EXORCISING THE SPECTER** of Gay Liberation: Public Sex," an open meeting of Society for Individual Rights, three speakers, Joseph Russoniello, assist. district attorney for vice control, Laud Humphries, sociologist/author and Earl Stokes, SF attorney, 83 Sixth St., 8 p.m. ***TERRY CARR,** science fiction author, will speak before May meeting of Society for Technical Communication, reservations advised, Student Conference Room 2347, Chabot College, Hayward, 843-2740 ext. 5183, 8 p.m.

DAN O'NEILL in person drawing comics, 21st Century Fair, Cal State U., San Jose, 2-3 p.m.

***"MUSIC IN THE EXPLORATORIUM,"** chamber recitals by the Conservatory Players, followed by discussions of music and instruments, Exploratorium, Lyon/Marina, 563-7337, 8 p.m., thru August.

***POETRY READING** by Mike Tuggle and Bart Schneider, Noe Valley Library, 451 Jersey, 7:30 p.m. **CREATIVE BOOKBINDING:** a lecture demonstration on how to bind your own books, Eureka Valley Library, 3555 16th St., 7:30 p.m.

CHECK OUT the latest consumer news reported by the Co-Op, KSNB FM 95, every weekday, 9 a.m.



"Nude 1939" by Edward Weston, one of 15 Monterey Photographers including Ansel Adams, displayed at Berkeley Art Center

Thurs. 17

AFRICAN DECORATIVE ARTS, an exhibit of textiles, sculpture, crafts, jewelry, headdresses, hunting decoys, beadwork alligators gathered from remote African villages, United Nations Center, 1739 Union, thru June 1st.

"ELVIRA MADIGAN," a Swedish sugarplum movie, KPIX, channel 5, 9 p.m.

"THE BALD SOPRANO" and "Jack or the Submission," two Ion-escos comedies, Intersection, 756 Union, 8:30 p.m., \$1.50.

***POETRY READING:** David Henderson, author of "De Mayor of Harlem," and James Welch, Black-foot American Indian, Poetry Center, SF State U., 1600 Holloway, 2 p.m.

COVERAGE OF SENATE HEARINGS on Watergate begins tonight and continues through conclusion, KQED channel 9, 8 p.m.

Fri. 18

GARDEN PARTY, a sale of plants and food, spon. by SF Women for Peace, Fifth Floor, 50 Oak, 11 a.m.-3 p.m.

ANTHONY BURGESS, author of "Clockwork Orange" (the book), lectures, 2000 Life Science Building, UC Berk., 8 p.m., \$1.50 students, \$2 general.

"FUTURETALK: Progress and Peril," debate between Herman Kahn and David Brower, pres., Friends of Earth, KQED, channel 9, 10-11 p.m.

STUDENT ART SHOW and Champagne Reception, The Academy of Art College, 625 Sutter, 5-8:30 p.m.

"GENE AUTRY'S MELODY RANCH," in which Gene becomes a Texas Ranger, also featuring excerpts from an interview with Autry, KSFO Radio, 10 p.m.

"LEVELS OF PERCEPTION: The Pathos of Women," a multi-media piece, Intersection, 756 Union, 397-6061, noon-5 p.m.

Sat. 19

LUTHER BURBANK ROSE FESTIVAL PARADE through downtown Santa Rosa, followed by a carnival new car and recreation show (Old Courthouse Square), horse shoe tournament (Sonoma County Fairgrounds, 1:30 p.m.), Musicians Union concert (Old Courthouse Square, 3-5:30 p.m.), Markwest Square Dance, (Veterans Memorial Building, 8 p.m.).

"WOMEN AND CHILDCARE in People's China," a lecture by Ruth Sidel, author of a book by same name, Martin Luther King High Aud., 1781 Rose, Berk., 7 p.m., \$1.50 general, 75¢ unemployed. For rides from SF call 863-0537.

LYON PHELPS, poet and dramatist reads from the poetry of Robin Jeffers and from his own poems. First Unitarian Church of Berkeley, One Lawson Rd., Berk., 525-038 p.m.

THE 83rd BIRTHDAY of Ho Chi Minh, celebration with songs, slides and films, Glide Memorial Church, Taylor/Ellis, 8 p.m.

THE PREAKNESS, one of the Crown thoroughbred races, cover live from Pimlico Race Track, 2:25-2:45 p.m.

"THE HUNGRY MUSE," a symposium on the financial plight of Bay Area arts, morning panel covers problems, afternoon panel discusses solutions, make reserv. May 14 to Golden Gate University, 536 Mission, 391-7800, \$5.

Sun. 20

KENSINGTON TRIO CONCERT Messiaen's Quatuor Pour La Fim Temp, a work based on texts of the Book of Revelation, Brahms Clarinet Trio in A Minor Op. 1 and Shostakovich Piano Trio C 67, Old First Presbyterian Church, Van Ness/Sacto, 776-5552, 8 p.m. **"NUTRITION,"** explored through audio collages of records, tape, original satirical drama, sound effects, KSNB, FM 95, 10-10:30 p.m.

San Francisco Calendar

May 10 through 26

Weekend 17-20

MARCEL MARCEAU, mime extraordinaire, Zellerbach Auditorium, UC Berk., Fri-Sun., 8 p.m., and 2 p.m. Sat.-Sun., 642-2561.

"GOD... or How Evolution Transformed The Chocolate Bar," performed by the Intersection Players, Mustard Seed Coffee House Theater, 3145 Fillmore, 931-1713, 8:30 and 10 p.m., Fri-Sat.

"DON PASQUALE," a Donizetti opera about a "domineering old man who is brought to his senses through a false marriage," Live Oak Theater, one block north of Rose on Shattuck, 848-4120, 8:15 p.m., Sat.-Sun.

"THE HUMAN ZOO," an original comedy using mime, dance, music and film, written and presented by Los Topos Theatre Troupe, a Chicano theater group, Live Oak Theater, one block north of Rose on Shattuck, Berk., 8:15 p.m., Sat.-Sun.

UNION WOMEN'S CONFERENCE, for both union delegates and all working women, Jack Tar Hotel, Geary/Van Ness, 431-1290, Sat.-Sun.

***AFRICAN VIOLET SOCIETY** Anniversary Show and Plant Table, Hall of Flowers, 9th Ave./Lincoln Way, Sat. 2 p.m.-6 p.m.; Sun., 10 a.m.-4 p.m.



The Nickettes do it for a buck - Sun. May 13

Sun. 20

THIRD ANNUAL FIESTA CAMPESINA, hosted by Cesar Chavez, featuring Azteca, Cal Tjader, Luis Gasca and Vince Guaraldi, Greek Theatre, UC Berk., 642-3125, 2 p.m., \$3 adv., \$3.50 door.

TIME & SPACE IN CONCERT with Anthony Vaughan, poetry, William Wizard, magician and The Cancer Moon Dancers, UC Extension Theater, Haight/Buchanan, 1-5 p.m.

***"THE MASQUE OF ANGELS,"** by Dominick Argento, performed by SF Civic Choral and Winifred Baker Chorale, St. Ignatius Church, Fulton/Parker, 5 p.m.

"**MUSIC BY THE TEAHOUSE**," the Orkney Quartette of Stanford University in a concert of Baroque chamber music, benefit for Skyline Memorial Gift Fund, Committee for Green Foothills, 2000 Page Mill Rd., Palo Alto, 3 p.m., \$2.50.

Wed. 23

***"SOMETIMES THE OCEAN ONLY Falls Out of My Left Eye,"** a poetry reading by Anthony Vaughan, Marigold Coffeehouse, 1323 9th Ave., 9 p.m.

MAXINE MACKLER, SF assistant district attorney will speak on "Rape: a D.A.'s Point of View," May luncheon of SF NOW, Golden Pavilion, Sacramento/Grant, noon, leave reservs. with NOW answering service, 398-6312, \$3.75.

***OPEN POETRY READING:** bring your verse and/or attention to these every Wed. night fests and wax poetic at Minnie's Can Do Club, 1915 Fillmore, 9 p.m.

Thurs. 24

"**BLOW-UP**," see Antonioni's best film get cut on TV tonight, KPIX, channel 5, 9 p.m.

***"MORNINGS OF CREATION,"** a film, Canessa Park Gallery, 708 Montgomery, 8 p.m.

OIL PAINTINGS by George M. Cochran, Cherokee Indian artist, and contemporary popular arts of the Maya-Quiche Nation, including dance masks, children's dolls, wood carvings, Millberry Gallery, UC Medical Center, 500 Parnassus, thru May 29.

"**LOCAL JOURNALISM TODAY**," interviews with local reporters about their work and difference between what they write and report and the final edited product, KPFA, 7:30 p.m.

Mon. 21

***"CITIZEN'S ENERGY WORKSHOP,"** seminars to "raise community awareness regarding the energy crisis," three sessions each day include lecture demonstrations, participation in operating a mobile energy lab., computer equipment demonstrations and discussions, Exploratorium, Lyon/Marina, for reservs. call 563-7337, 9 a.m.-noon, 11 a.m.-3 p.m. and 2 p.m.-5 p.m., each day thru Fri.

Tues. 22

"**A PROFILE OF S.I.R.**," half-hour program about the Society for Individual Rights including an interview with its president, KPFA, 8:30 p.m.

***"DRACULA**, Patron Saint for the 70s," a lecture by Leonard Wolf, author and authority on vampires and Noel Vaughn, SF Jewish Community Center, 3200 California, 7:30 p.m.

***"NIGHT AND FOG"** and "Legacy of Anne Frank," two depressing films dealing with Nazi Germany, Main SF Library, Civic Center, noon.



Salvatore Martirano performs on his Sal-Mar Construction at the UC Art Museum, Berk. Sun. May 18, 8 p.m.

Fri. 25

WOW! It's Tom Wolfe speaking, Zellerbach Auditorium, UC Berk., 8 p.m., \$2 students, \$2.50 general.

***"ISADORA"**, a film about the dancer, SF Main Library, Civic Center, 2 and 7 p.m.

Sat. 26

***THIRD ANNUAL North Beach Photographic Arts Fair**, with works for sale by students, professionals, live music by Victoria, Hoo Doo Rhythm Devils, Luther Tucker, Nick Gravenites and others, Washington Square Park, Columbus/Union, Sat-Sun., 9 a.m.-5 p.m.

"**TO LIVE ANOTHER SUMMER**, To Pass Another Winter," a musical revue tracing history of Israel from Noah to present day, featuring stars of the Israeli stage, SF Jewish Community Center, 3200 California, 8 p.m., Sun., 2 p.m. and June 2, 8 p.m., \$3 general, \$1.50 students and senior citizens.

CHALK-IN on sidewalks of University Art Museum, Durant/Bancroft, Berk., 1-4 p.m., 10¢.

Freebies

SF MIME TROUPE: "San Fran Scandals of '73," SF Civic Center, noon, May 11; Golden Gate Park across from McLaren Lodge, 2 p.m., May 13; SF Main Library, Civic Center, noon, May 25.

RAGGEDY ROBIN, a mime, Park Branch Library, 1833 Page, 2:30 p.m., May 15.

THE MIRACULOUS CHILDREN'S FAIRE, wandering minstrels, jugglers, puppeteers, storytellers, children's arts and crafts, spons. by Berk. Recreation and Parks Dept. and The Helios Foundation, Live Oak Park, Shattuck/Berryman, Berk., 11 a.m.-6 p.m., May 19-20.

***LIFEBOAT RACES** with crews from local shipping companies between Alcatraz and Aquatic Park, best view of finish—end of Aquatic Park Pier., 10 a.m., May 20. Stay to

watch the parade of flag decorated commercial ships and boats along the waterfront, 1 p.m.

MASTER MARINER'S REGATTA, competition of 50 classic sailing vessels, starts at SF Marina, finishes at Treasure Island, best places to watch from: Marina Green, Aquatic Park Pier and Telegraph Hill, noon, May 27.

NATIONAL PRESTIGE CLASSIC BIKE RACE, along John F. Shelley Drive, May 20, 9 a.m.

"**THE ART OF CHINESE PAINTING**," lecture, film and demonstration by I Chen Wu, Union Gallery, Calif. State Univ., San Jose, 11:30 a.m., May 17.

FULLY CLOTHED MASSAGE, jugglers, puppeteers, poets and live music at grand opening of East Village West, an outdoor arts and crafts demonstration oriented marketplace, 1850 Union, 10 a.m.-dark, May 25-27.

Superlist



FLOWERS BY DAVID, 2455 Van Ness, 11 a.m.-7 p.m. "guarantees the lowest prices in town, roses, \$3 per dozen, carnations, \$1.50."

FLOWERS BY JERRY, 3297 22nd St., 8 a.m.-6 p.m. Mixed bouquets, novelty arrangements, \$5 and up.

FRANK'S FLORAL SHOP, 1821 Irving, 10 a.m.-2 p.m. Spring bouquets, \$3, plants, \$3-\$6.50, roses, \$6-\$10 per dozen.

THE GARDEN PATH, 51 West Portal, 9 a.m. on. Roses \$10/dozen, spring arrangements, \$8-8.50 and up.

LA BOUGHAN'S, 1709 Noriega, 9 a.m.-2 p.m. Flowers or plants in rocking chairs, tea cups or special ceramic dishes, \$7.50-\$10.

LIVING GARDEN, 1336 9th Ave., 11 a.m.-7 p.m. Heather, mums, azaleas, \$3-\$6.

MIRALOMA FLOWERS, 695 Portola Drive, 9 a.m.-2 p.m. Roses, Corsages, \$3 up.

MOSTLY FLOWERS, 531 Geary, noon-4 p.m. Emphasis on interior landscaping (house plants), \$2.50-\$20 with most around \$5 or \$6. Also original jewelry.

PRESIDIO FLORISTS, 2189 Union, 10 a.m.-2 p.m. Mixed spring flowers, \$8.50-\$10 and up.

THE TERRARIUM, 1905 Fillmore, noon-5 p.m. 1/2-gallon terrariums \$4.99-\$7.50. Caladiums, small, \$2.50, large, \$5.

TIP TOP, 3352 Steiner, 10 a.m.-4 p.m. Green plants, dozen roses, \$5, \$7, orchid corsage, \$2, \$3.

MOTHER'S DAY: Brunches and lunches, and florist shops open Sunday for last minute gifts.

THE PAVILION, 2400 Polk, 673-5344, 11 a.m.-4 p.m. Choice of 12 omelettes, salad, coffee, champagne, or escargots, salad and champagne, \$4.

THE GAZEBO, 2310 Polk, 441-5225, noon-3 p.m. Eggs Benedict, \$3.50.

THE PENTHOUSE, Hotel St. Francis, Geary/Powell, 10 a.m.-2:30 p.m. Mother's Day Buffet, \$4.95

HENRI'S ROOM, SF Hilton, Mason/O'Farrell, 771-1400, 11 a.m.-3 p.m. Buffet, \$5.75.

CROWN ROOM, Fairmont, Calif./Mason, 362-7949, 10 a.m.-4 p.m. Buffet, \$6.

N. ALIOTO'S, 155 Jefferson, 776-7300, 10:30 a.m. on. A la carte, \$2.95-\$7.95.

HOLIDAY INN, 1300 Columbus, 771-9000, 11:30-2:30 p.m., buffet brunch, \$3.75.

CANTERBURY HOTEL, 750 Sutter, 474-6464, 9 a.m.-3 p.m. Buffet with Ramos Fizz, \$4.75.

MARK HOPKINS, No. 1 Nob Hill, 392-3434, noon-2 p.m. Buffet lunch, \$5.95.

NEON CHICKEN, 4063 18th Street, 863-0484, 11 a.m.-3 p.m. A la carte, \$1.85-\$2.25.

LITTLE SWEDEN, 572 O'Farrell, 474-9767, 3 p.m. on. Swedish Smorgasbord, \$4.60.

GARDEN COURT, Sheraton Palace, Market/New Montgomery, 392-8600, 11 a.m.-8:30 p.m. Buffet, \$6.95.

STANFORD COURT, 905 California, 989-3500, 7 a.m.-6 p.m. A la carte, \$3-\$4.

ALTA MIRA, Buikley, Saus. 332-1350, 7 a.m.-3 p.m., A la carte, \$2.50-\$5.25.

SOLOMON GRUNDY'S, Berkeley Marina, 548-1876, 8:30 a.m.-2:30 p.m. A la carte, \$2.25-\$3.25.

CLAREMONT, Ashby/Domingo, Berk., 843-3000, 9 a.m.-2 p.m. Champagne brunch, \$4.95.

Poetry Readings Concerts Lectures Meetings Museums Galleries Gatherings Classes Parties

more clubs

Tuckett Inn: Vertrek, May 10-11; Tasmanian Silme Devils (blue grass), every Sat.; New Avocado Review, May 15, 17, 18; dancing, cover \$1, every Tues. beer 15¢, Thurs. beer and wine 25¢. 18564 Mission, Hayward, 276-9778.

MARIN & PENINSULA

Boathouse: Magic, Wed.-Sun.; Butch Whacks and the Glass Packs, Tues., \$1.50; Exchange, Fri.-Sat. \$1. 300 Sausalito, 658-0511.

Gatsby's: Jean Hofman Trio (jazz pianist, Wed.-Sun.); Mose Allison, May 15, \$2. No drink min. 39 Caledonia, Sausalito, 332-6500.

Lion's Share: Mose Allison, May 17-20, \$2.50; Mason Williams, May 24-27, \$2.50, dancing, no min. 60 Redhill, San Anselmo, 454-9856.

Inn of the Beginning: Chris Williamson and Pamela Pollard, May 10, \$1.50; Cat Mother and Mark Levine Review, May 11-12, \$1; Clifton Chenier, May 13, \$2; movies, Mon.; Mose Allison, May 16, \$2; Crossfire, May 17, \$1.50; Seymour Light Band and Fairfax Street Choir, May 18-19, \$2; Mance Lipscomb, May 20, \$2; Stoneground, May 23-24, \$2; Banana and the Bunch, May 25-26, \$2. Dancing, terrific food, best prices in the Bay Area. 8684 Old Redwood Hwy., Cotati, (707) 795-3481.

Sleeping Lady: Peter Tork, May 10; Fairfax Street Choir, May 11; Rockabilly Rhythm Boys, May

5; Everybody in the World with Pat Craig, May 13; Eileen Culler and Ozzie, May 14; Woodnymphs, May 15; Hot Hoot, May 16; Rich Harris, Bob Seal and Friends, May 17; Don and Plair, May 18; Jeffery Cain and Brent Lewis, May 19; Sweet Pickins, May 20; Bill Middlejohn, May 21; Laura Allen with Dulcimer, May 22; Space City and Smokey, May 25. No cover or min., very cheap and good food. 28 Bolinas Rd., Fairfax, 456-2044.

Uncle Sam's: Eyes, May 17. Good place to go dancing, 8196 Bodega, Sebastopol, 823-9842.

New Joe's: Nancy Valencia (ballads), Thurs.-Sat., 1801 Redwood Hwy., Corte Madera.

Ramona's: Mexican Troubadour Raul Lara, Wed.-Sun., 1025 C St., San Rafael.

Abbey Road: Big Mitch and the Universals, May 10-12, 1316 Broadway, Burlingame, no cover.

Bandstand: Our Fathers Sons, Fri.-Sat., cover \$1, serves beer only, 3033 El Camino, Redwood City, 364-3990.

Chuck's Cellar: Reese Cody, Thurs.; James Lee Reeves, Fri.; Lochran, Sat.; Tray Fedderman, Mon.; Thomas Martin, Tues.; Cisco and Boston Mason, Wed. \$1 cover Fri.-Sat. 4926 El Camino Real, Los Altos, 964-0220.

Dumbarton Club: Us Three Trio, every Wed.-Sun.; free champagne for women every Wed. 2388 Cooley, East Palo Alto, 325-0694.

Friars: Easy, Tues.-Sat; Raven Fox, Sun.-Mon. 4101 El Camino Real, Palo Alto, 493-8130, \$1 Fri.-Sat.

Hatchcover: Lacran, Fri.; Maxwell, Sat.; 50¢ cover Fri. and Sat. 4400 Stevens Creek, San Jose, (408) 247-6050.

Isadore's: Family Circle, May 10-26; 3830 Stevens Creek, San Jose, (408) 249-2099.

Reuben's Plankhouse: Manny Fragio, May 10-26; 3830 Stevens Creek, San Jose, (408) 249-2099.

Sand Castle Club: Butch Wax and the Glass Packs, May 10; Gideon and Power, May 11-12; cover varies from \$1.50-\$2.00, San Antonio/Second St., Los Altos, 941-2115.

Shelter Saloon: Gary Smith Blues Band, May 10; Friends, May 11-12; auditions, every Mon.; The Chains, May 18-19; Funeral Raelf Rock, May 25-26; \$1 cover and no drink min., 349 West San Carlos, San Jose, (408) 288-8648.

Balkan Village: Bouzouki, nightly. Greek dance lessons on Tues., 7-10 p.m., and Sat., 6-9 p.m., 4898 El Camino, Los Altos.

Deejays: Steve Long and Freedom Train, nightly. Dancing, 210 El Camino, San Mateo.

Golden Steer: Tony Conti, Wed.-Sat., guitarist, 768 Woodside, Redwood City.

Rodeway Inn: Garfin Gathering, Tues.-Sat., 380 South Airport Blvd., South San Francisco.

Russo's Distillery: Cisco and Boston Mason, Thurs.-Sat., 271 El Camino Real, San Bruno.

Saluto's: Inez Jones Trio, Tues.-Sat.; Doug Arrington Trio, Sun.-Mon.; 1600 Bayshore, Burlingame.

155 Dwinelle Hall: "Wednesday's Child," May 10, 7:30 and 9:30 p.m.; "Painter's Paintin'," May 17, 7:30 and 9:30 p.m.; "The Girls," May 22, 7:30 and 9:30 p.m.; "Four Nights of a Dreamer," May 24 7:30 and 9:30 p.m. UC Berk. campus, \$1.25.

Pacific Film Archive: "Band of Outsiders," May 10, 7:30 and 9:30 p.m.; "Lilith," May 11, 9:30 p.m.; "Beat the Devil," May 12, 7:30 and 9:30 p.m.; "The Barkleys of Broadway," May 13, 4:30 and 8:20 p.m.; "Funny Face," May 13, 6:30 and 10:20 p.m.; "Quick Millions," May 14, 7:30 p.m.; "General Della Rovere," May 14, 9:30 p.m.; "Outcast of the Islands," May 15, 9:30 p.m.; "The Other," May 16, 7:30 and 9:30 p.m.; "The Married Woman," May 17, 7:30 and 9:30 p.m.; "I am Curious (Yellow)," May 18, 7:30 p.m.; "Tilicou Follie," May 18, 9:45 p.m.; "Boy," May 19, 4:30 p.m.; "Warrendale," May 19, 7:30 p.m.; "Weekend," May 19, 9:30 p.m.; "I am Curious (Blue)," May 19, 11:30 p.m.; "The Joke," May 20, 4:30 p.m.; "Innocence Unprotected," May 20, 7:30 p.m.; "Antonio Das Mortes," May 20, 9:30 p.m.; "Un Chant D'Amour," May 21, 7:30 p.m.; "Fuses," May 21, 9:30 p.m.; "Mandabi," May 21, 9:30 p.m.; "Grove Press Shorts," May 22, 4 p.m.; "Early Works," May 22, 7:30 p.m.; "The Queen," May 22, 9:30 p.m.; "Grove Press Shorts (2)," May 23, 4 p.m.; "Winter Wind," May 23, 8:30 p.m.; "Death by Hanging," May 23, 9:30 p.m.; "Grove Press Shorts (3)," May 24 4 p.m.; "Man is Not a Bird," May 24, 7:30 p.m.; "L'Immortelle," May 24, 9:30 p.m.; "Grove Press Shorts (4)," May 25, 4 p.m.; "The Most Beautiful Age," May 25, 7:30 p.m.; "Vladimir and Rosa," May 25, 9:30 p.m.; "Masculine Feminine," May 26, 7:30 and 9:30 p.m.; University Art Museum, 2625 Durant, Berk., 642-1412, \$1.25, Grove Press Shorts, 50¢.

Northside Theatre: "Room Service," and "MGM's Big Parade of Comedy," May 10-16; "Wuthering Heights" and "Hurricane," May 17-23; "Red Beard" and "Fantasy City," May 24-30. 1828 Euclid, Berk., 841-2648.

Merritt College: "Tobacco Road" and "Tokyo Joe," May 10; "The Garden of Allah" and "Since You Went Away," May 17; "To Sir, With Love" and "The Icress File," May 24, 7 p.m.; Cafeteria, campus, 12500 Campus Dr., Oakl., free.

Stanford: "The Lower Depths," May 11, 8:30 and 11 p.m., Tresidder 281, \$1; The 8th International Tournee of Animation, 7 and 9 p.m., ASSU, 50¢; "A Separate Peace," May 13, 7 and 9:15 p.m., ASSU, 50¢; "The Servant," May 17, 8 p.m., Cubberley Aud., \$1; "To Have and Have Not," May 18, 8:30 and 11 p.m., Tresidder 281, \$1; "Portnoy's Complaint," May 20, 7 and 9 p.m., ASSU, 50¢; "The Chase," May 24, 8 p.m., Cubberley Aud., \$1; "Mutiny on the Bounty," May 25, 8:30 and 11 p.m., Tresidder 281, \$1.

Concerts

Dance Spectrum, May 10-12, 8:30 p.m., Lone Mountain College, 2800 Turk, SF, \$3.50/\$2.50 students.

Ring of Bone, dance company, May 10-11, 8:30 p.m., UC Extension Center, 55 Laguna, SF, \$1.

Seiji Ozawa with the SF Symphony, May 10-11, Opera House, SF, 397-0717.

Redd Foxx, May 10-13, Circle Star Theatre, San Carlos, 982-6550.

Works by J.S. Bach: C.P.E. Bach, Muzio Clementi and L. Van Beethoven, May 11-13, 8 p.m., 1750 Arch, Berk., reservations limited to 49, 841-0232, \$2.50/\$1.50 students.

Boz Scaggs, Dr. John the night-tripper and Stoneground, May 11, 7:30 p.m., Berkeley Community Theatre, Allston/Milvia, 444-8575, \$3.50-\$5.50.

Buddy Miles and Malo, May 11-12, 8 p.m., Winterland, Post/Steiner, SF, 692-2921, \$4 adv./\$4.50 door.

"Carmina Burana," performed by the Assoc. Students of UC, Div of Vbcal Music, May 11, 8 p.m., and May 13, 3 p.m., Zellerbach Aud., UC Berk., 642-2215.

Arian-Moonchild, May 11, 8:30 p.m., Civic Aud., SF; May 19, 7:30 p.m., UC Med. Center, 441-6154.

Pearl, Osceola, Sparky and Tumbling Thunder, May 11, 8 p.m., Palace of Fine Arts, SF, \$2.50.

Jose Greco, Spanish dancer, May 12, 8:30 p.m., Masonic Aud., SF, 781-7833, \$3.50-\$5.75.

Nicolai Massenkoff, baritone and Kathleen Brown, mezzo soprano, May 12, 8 p.m., Opera Variety Theatre, 3944 Balboa, SF, 566-8805.

Leland Lincoln, Oboe, May 12, 8:15 p.m., Theatre, Cal. State Hayward, free.

Pacific Regional Ballet Festival Gala Concert, May 12, 8 p.m., Marin Civic Center, San Rafael, 472-3500.

Frank Biner and the Night Shift, Pitschel Players, Chris Williamson, Mark Levine Review and Berkeley Circus, May 12, noon and 4:30 p.m., Palace of Fine Art, SF, \$2.

Creations, Tonya and Seastrunk Four, May 12, 2 p.m., Paltenghi Youth Center, 1525 Waller, SF, 864-9115, 50¢.

Van Morrison and Alice Stuart and Snake, May 12, 8 p.m., Diablo Valley College, Pleasant Hill.

History of Sound Poetry, works by Lewis Carroll, Gertrude Stein and others, host Charles Amir-khanian, May 13, 8 p.m., 1750 Arch, Berk., 841-0232, \$2.50/\$1.50 students.

Sal-Mar Construction, electronic instrument, May 13, 8 p.m., UC Art Museum, UC Berk. campus, 642-2561, \$2/\$1 students

Mark Kroll, harpsichordist, May 13, 8 p.m., Hertz Hall, UC Berk. campus, 642-2561, \$2/\$1 students.

Francesco Trio, May 13, 3 p.m., Dink., Stanford Campus, Palo Alto, \$2/\$1 students.

Gabor Retjo, cello and Aloph Baller, piano, May 13, 7:30 p.m., Angelico Hall, Dominican College campus, San Rafael, \$2.50

Liquid Aesthetic, 8-piece string and horn group, performing Beethoven and Schubert, May 13, 4:30 p.m., Bach Dancing and Dynamite Society, El Granada, 726-4143, \$2.50.

Mark Naftalin, pianist, May 14, 8 p.m., Tresidder Union, Stanford campus, Palo Alto, \$1.50.

Oakland Symphony Orchestra with the Oakland Symphony Chorus and the SF Boy's Chorus, May 16, 8 p.m., Zellerbach Aud., UC Berk. campus, 642-2561, \$1.50-\$5.

Patricia Farris, flutist, May 16, noon, TMU, Stanford campus, Palo Alto, free.

James Welch, organist, music of Bach, Franck and Mendelssohn, May 16, 8 p.m., Mem. Church, Stanford Campus, Palo Alto, free.

UC Santa Cruz Chamber Singers, May 16, noon, Hertz Hall, UC Berk. campus, free.

University Wind Ensemble, and University Chorus, May 16, 8:15 p.m., Theatre, Cal State Hayward, 884-3731, \$1/50¢ students.

Stanford Opera Workshop, concert of opera scenes, May 15, 8 p.m., Dink., campus, Palo Alto, free.

Oakland Symphony, May 15, 17, 8:30 p.m., Oakl. Aud. Theatre, 10th/Fallon, Oakl. 444-8575, \$2.50-\$6.50/\$1.50 student rush.

Barry McGuire, May 17, 7 p.m., Pauley Ballroom UC Berk. campus, free.

Lena Horne and Billy Eckstine, May 17-20, Circle Star Theatre, San Carlos, 982-6550.

Afro-American Ensemble, May 17, 8:15 p.m., Music 1055, Cal State Hayward, 884-3731, \$1/50¢ students.

Lorene Adams, soprano, Daniel Kobialka, violinist and Robert Adams, pianist, May 18, 8 p.m., 1750 Arch, Berk., 841-0202, \$2.50/\$1.50 students.

Hot Tuna, Muddy Waters and Clifton Chenier, May 18-19 8 p.m., Winterland, Post/Steiner, SF, 692-2921, \$4 adv./\$4.50 door.

Tamburitzans of Duquesne Univ., May 18, 8 p.m., War Memorial Opera House, Van Ness/Grove, SF, Tickets at Macy's, \$3.50-\$4.50/\$2 children.

Stanford Chamber Orchestra, Akira Endo conductor, May 18, 8 p.m., Dink., campus, Palo Alto, free.

Roy Bogas, pianist, May 18, 8 p.m., Flint Center, De Anza College, Cupertino, (408) 257-9555, \$1.50/\$1 students.

Santana, May 18, 8:30 p.m., Berkeley Community Center, Allston/Milvia, Berk., 664-3552, \$2.

Bernard Puck, classical alto sax, May 19, 8 p.m., Opera Variety Theatre, 3944 Balboa, SF, 566-8805.

Music for a String Quartet, May 19, 8 p.m., 1750 Arch, Berk., 841-0232, \$2.50/\$1.50 students.

Evening of Classical Indian Ragas with Krishna Mohan Bhatt, sitar and Phil Ford, tabla, May 20, 8 p.m., 1750 Arch, Berk., 841-0232, \$2.50/\$1.50 students.

Jack Buck's Jazz Band, May 20, 3 p.m., El Dorado Room, Jack Tar Hotel, Geary/Van Ness, SF, \$3.

William Masselos, May 20, 3 p.m., Cabrillo College, 6500 Soquel Aptos, 688-6466, \$4/\$2 students.

University Symphony Orchestra, May 20-21, 8 p.m., Hertz Hall, UC Berk. campus, 642-2561, 50¢.

Marie Bird and Edwin Good, pianists, May 20, 8 p.m., Dink., Stanford campus, Palo Alto, free.

Stanford Wind Ensemble performing music of Roy Harris, May 20, 3 p.m., Dink., campus, Palo Alto, free.

Zytron Aquarian Quartet, jazz, May 20, 4:30 p.m., Bach Dancing and Dynamite Society, El Granada, 726-4143, \$2.50.

Alea II, May 22, 8 p.m., Dink., Stanford campus, Palo Alto, free.

University Women's Ensemble performing the works of American Composers Ulysses Kay, Ned Rorem, Marvin Levy and Jerome Neff, May 23, 8:15 p.m., Music 1055, Cal State Hayward, 884-3731, \$1/50¢ students

Lynda Mischak, organist, May 23, 8 p.m., Mem. Church, Stanford campus, Palo Alto, free.

California Baroque Ensemble, May 25, 8 p.m., 1750 Arch., Berk., 841-0232, \$2.50/\$1.50 students.

Arbeau Woodwind Quintet, May 25, 8 p.m., M-101, Diablo Valley College, campus, Pleasant Hill, \$1.

Stanford University Chorus, Choir and Chorale, May 25, 8 p.m., Dink., campus, Palo Alto, \$1.50/\$1 students.

Khadra Ensemble, 15 dancers and 5 musicians perform music and dance from Hungary, Russia and Yugoslavia, May 25, noon, Steninger Gym, UCSF, 500 Parnassus, SF, free.

Miriam Abramowitz, mezzo-soprano, Judith Nelson, soprano and Bob Claire, flute, May 26-27, 8 p.m., 1750 Arch, Berk., 841-0232, \$2.50/\$1.50 students.

Films

SF Public Libraries: "Fable for Fleas," "Bird Canoe Builder" and "Rise and Fall of the Great Lakes," May 14, 7:30 p.m., Richmond Branch; "Merrily We Roll Along," May 16, 7:30 p.m., Ortega Branch; "Malcom X," May 16, 7 p.m., May 19, 3 p.m., Walden Branch; "Ladies and Gentlemen: Mr Leonard Cohen and Fortuna," May 21, 7:30 p.m., Richmond Branch; "Night and Fog" and "Legacy of Anne Frank," May 22, noon, exhibit rm., Main Lib.; "Way Out West," May 22, 7 p.m., Noe Valley Branch; "Night at the Peking Opera" and "Golden Mountain on Mott Street," May 22, 7:30 p.m., North Beach Branch; "Nosferatu the Vampire," May 23, 7:30 p.m., Ortega Branch; winners of the SF Public Lib. film festival, May 23, 7:30 p.m., Excelsior Branch; W.C. Fields Festival, Western Addition Branch; "Isadora," May 25, 2 and 7 p.m., exhibit rm., Main Lib.; free.

SF Museum of Art: "True Nature of Bernadette," May 11, 7 p.m.; "Orphans of the Storm," May 13, 2 p.m.; National Film Board of Canada Short Films (1954-67), May 15, 7 p.m. and May 22, 7 p.m.; "Les

Voitures D'Eau" and "Entre Tu Et Vous," May 18, 7 p.m.; "The Student Prince of Old Heidelberg," May 20, 2 p.m.; "Un Pays Sans Bon Sens," May 25, 7 p.m.; "Death of a Legend," May 25, 8:50 p.m., Van Ness/McAllister, SF, \$1.

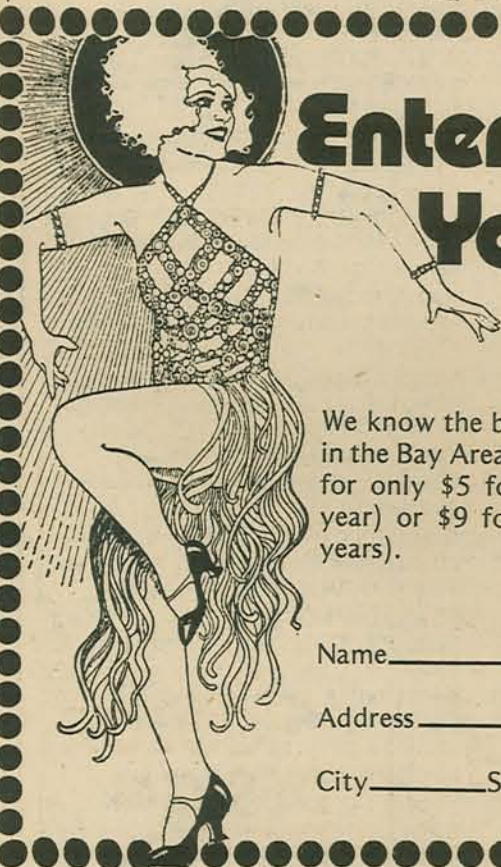
Kokusai Theatre: "Ohayo," May 10-12; "Twilight in Tokyo," May 13-15; Post/Buchanan, SF, 563-1400, \$2.50

UCSF: "The Two of Us," May 11; "Woman in the Dunes," May 18; "Mumu" and "Plisetskya Dances," May 25; 8 p.m., Mad. Sci. Aud., campus, 500 Parnassus, SF, \$1/75¢ students.

Midnight Movies: "Elevator Girls in Bondage," May 12; "Super Show," May 19; "Luminous Procress," May 26; midnight, Presidio Theatre, 2340 Chestnut, SF, 921-2931, \$1.50.

Gateway: "Suddenly Last Summer" and "Gilda," May 10-15; "The Last Picture Show" and "The Wild One," May 16-22; "Duck Soup" and "My Little Chickadee," May 23-19. 215 Jackson, SF, 411-3353.

Intersection: Nickettes plus "The Kid," "A Woman," "Perils of Pauline," "Crazy Inventions" and "Land Without Women," May 13; "The Gold Rush," "The Tramp" and "Making a Living," May 20; all shows 6, 8, and 10 p.m.



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Film

Takes Two to Tango



Brando and Schneider tango in Paris

"LAST TANGO IN PARIS," directed by Bernardo Bertolucci. At the Royal, starting May 16.

By Larry Peitzman

Bernardo Bertolucci's "Last Tango in Paris" is a very fine movie, but still — it's a movie, which is hardly what we would have expected after all the hooplah in the New York press. The mass media, whether for or against "Tango," have played it up as a cultural bombshell. Harry Reasoner (a misnomer) and Bill Buckley denounced "Tango" as pornography masquerading as art without ever having seen it, while the "New Yorker's" Pauline Kael compared the impact of "Last Tango in Paris" to the impact Stravinsky's "The Rite of Spring" had on ballet. "This must be the most powerfully erotic movie ever made," wrote Kael, concluding that "it's probably natural that the audience should go into shock. . . Bertolucci and Brando have altered the face of an art form," she wrote, "and who was prepared for that?"

Well, after all the publicity, who isn't prepared for that — and a lot more? The Reasoners and the Buckleys have led us to expect Marlon Brando in a no-holds-barred orgy of sexual passion. (A lot of women are reportedly buying tickets in the expectation of viewing Brando's genitals.) Kael and the New York critical establishment, which generally fell in line behind her, haven't exactly dispelled that impression. After all, if it is the most powerfully erotic movie ever made, what else are we to expect but two hours of heavy breathing?

"Last Tango in Paris" is so unlike the pornography-cum-art the publicity has led us to expect that the film itself is almost anti-climactic. We go expecting an orgy, a turn-on, and we get instead 15, maybe 20 minutes of sex scenes. Who was prepared for that? "Last Tango in Paris," it turns out, has a plot and characters and a nice, soupy, romantic movie score (which will haunt us on the radio for the next few months, as part of the publicity build-up for the movie — even Andy Williams has recorded the theme from "Tango").

"Last Tango in Paris" tells the story of a 50-ish American named Paul (Brando), whose French wife has recently committed suicide, leaving him with memories of a bad marriage and a third-rate Paris hotel. He wants to get out of the hotel and goes to look at an empty flat, where he meets a modishly-dressed girl, maybe 20, named Jeanne (Maria Schneider). After some symbolic foreplay, he suddenly walks over to her, tosses her hat aside (echoing the graceful gesture that always led into the big romantic number in Fred Astaire-Ginger Rogers movies), sweeps her up in his arms and fucks her.

They meet again at the apartment for several days and have sex. Paul wants the sex pure, and he won't let Jeanne tell him anything about herself, not even her name, but we see them outside the sanctuary of the empty flat, and gradually we come to realize what the sex means to them. We see Brando back in the hotel, talking to his wife's lover, both men dressed in identical bathrobes that were gifts from the dead woman. We see him with the body of his wife in the mortuary, trying to wipe away the make-up that she never would have worn while alive.

We see Jeanne with her mother, the widow of an army colonel, and with her fiancé (Jean-Pierre Leaud), a filmmaker who "loves" her. He is charming and ingratiating and plays at love, at courtship rites which amuse Jeanne. After his wife's funeral, Paul leaves the flat and wants to start a "normal" relationship with Jeanne. He, too, tries to amuse her with little courtship games (he imitates Bogart — the classic, fantasy tough-guy for her), but he's crude and embarrassing.

Paul needs his afternoons with Jeanne; he needs to degrade her sexually, needs to dominate her, to threaten her, to make her crawl. And she crawls, willingly; she responds to his threat — until she sees him in the world outside their bed-womb flat, and he's suddenly no longer threatening, suddenly boring and old. Jeanne tells him then that their relationship is over, but he pursues her, and the movie ends, like Bertolucci's "The Con-

formist," with a long, operatic, violent climax.

Bertolucci has filmed "Tango" in a lushly "cinematic" style, but he isn't trying to seduce us. He isn't making one of those melodramas about tangled lives that are supposed to "involve" us and let us "identify" with the characters. Bertolucci wants us clear-eyed, objective. He wants us at a distance from his film and uses his actors cunningly to keep us at a distance. Brando's make-up, for example, is a little too obvious, and his final gesture — to remove a wad of chewing gum from his mouth — is designed as a final reminder that it's all just a movie, just pretend.

Bertolucci's efforts at distancing are necessary because in a movie as sexually explicit as "Last Tango in Paris," it's often difficult to separate the actor from his role. Here Bertolucci turns even his liabilities into assets. Thus, Maria Schneider's lack of fluency in English — she obviously doesn't understand half of what she's asked to say — becomes a constant reminder that she isn't Jeanne, that she's just an actress doing what the director tells her to do.

Bertolucci also makes it quite plain that he is "staging" the sex scenes. While the movie is always explicit, sometimes painfully explicit, about what is going on, it is never graphic. Bertolucci literally keeps us at a distance during most of the sex scenes, and only one of them is performed in the nude. Bertolucci does not bring "realism" to sex in the mainstream cinema, as some of the reviews have mistakenly reported. His style is simply not suited to naturalistic filmmaking. Bertolucci strives toward emotional honesty, his voluptuous style designed to be emotionally expressive.

It is fortunate that Bertolucci's distancing is so successful because Brando gives so much of himself to the role, draws so deeply upon his own emotional resources that it would be easy to fall into the trap of thinking that Paul is Brando. Actors are often accused of playing themselves on screen, but this is probably nonsense. No one can play himself in a part, as is obvious from films in which directors use non-actors in an attempt to capture "reality" (Antonioni's disastrous "Zabriskie Point," for example).

An actor can offer us a caricature of himself or a re-creation of himself (as Lance Loud does in "An American Family"), but at best we're getting the re-creation, not the original. Brando is unbelievably good as Paul. He has a great actor's gift for expressing interior states, and he draws on himself to fill out the role, but he never gives us anything that isn't Paul. Bertolucci had originally cast Jean-Louis Trintignant in the Brando part, and Trintignant might very well have been marvellous, but it's difficult to imagine "Tango" without Brando, difficult to imagine anyone else who could have given such complete expression to Bertolucci's theme — the emotional basis of sexual drives.

It is Bertolucci's notion of emotionally-powered sex that sets "Tango" off from other movies. Other films have dealt with sex as a subject — porno flicks, of course, and a few major films, like the Mike Nichols - Jules Feiffer "Carnal Knowledge," which told the truth about the kind of fantasy sex porno flicks portray: it's routinized and lifeless, in the sense that it is divorced from the lives of the characters outside the bedroom.

Nichols and Feiffer let us in on what I thought (hoped, maybe) was a dark and private secret: that we grow old without growing up, that our fantasies remain intact, that, where sex is concerned, we never learn. (When "Carnal Knowledge" was over, the man behind me leaned over to his friend and whispered: "That Ann-Margaret is really something — wouldn't you like to get your hands on those?") Nichols and Feiffer let us in on a bit of useful and honest "carnal" knowledge, but it was a small bit. They portrayed the sexual fantasies of their heroes accurately enough, but their sex lives were still insulated from emotional contact.

In "Tango," Bertolucci tears down the emotional barriers. The sex in "Tango" is not just sex. It is emotionally charged in a way that movie sex has never been before, and it was this charge that must have sent the first New York audiences into shock and prompted Pauline Kael to call it the most powerfully erotic movie ever made. But all the publicity has stripped "Tango" of its erotic power. We know too much about it. This is not the case of a movie falling victim to over-praise, to an inflated reputation. "Tango" is the victim of its own celebrity. "Last Tango in Paris" has been talked about and written about and joked about so much since its premiere last fall that it seems to have been playing forever, even before it's opened here.

"Last Tango in Paris" is an awfully good movie, but it is not the same movie that sent shock waves through Lincoln Center nine months ago. It is an old movie now, a familiar movie. Its depiction of sex is honest and passionate, but it is no longer revolutionary. It is quite possible that "Last Tango in Paris" has liberated the film medium, has prepared the way for emotionally honest movies about sex that are yet to be made. But when "Tango" opens here next week, it will already be following in its own wake. □

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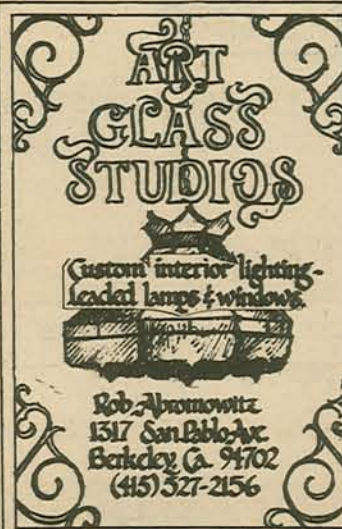
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Theatre

'Sea Gull' Soars



Ruth Silveira, once of the Committee, now featured in Chekhov's "The Seagull"

By Irene Oppenheim

"THE SEA GULL," by Anton Chekhov, Berkeley Repertory Company, 2980 College Ave. until June 3rd. Tues.-Sat. 8 p.m., Sun. 7 p.m. Adm. \$3.50 gen., \$2.50 student. Info. 845-4700.

The romantic complications of "The Sea Gull" could baffle even Jacqueline Susann. There's an actress, Madama Treplev, in love with Trigorin, a minor writer. Her son Konstantine loves a young country girl, Nona. However, Nina also loves Trigorin. Masha, another character, is hopelessly in love with Konstantine, but marries Medvendenko, the school teacher who adores her. Masha's mother, Shamreyev's wife, loves Doctor Eugene Sergeevich, and on and on. Miraculously, Chekhov manages to create high art out of this potentially mediocre melodrama.

Chekhov's characters work both as archetypes and as individuals. Their compassionate sensitivity and cool cynical wit allows them to move triumphantly through plots which sometimes resemble soap operas. But unlike soap operas, Chekhov's tragedies are full of a quiet ironic humor that makes them bearable and unique.

Either this production by the Berkeley Rep is very good, or my pleasure on rediscovering the play compensated for any flaws. In any case, I enjoyed it very much, despite some casting problems. For example, Ruth Silveira (formerly of the Committee) seems less than comfortable as the ingénue Nini, and Richard Marion, a fine actor, isn't quite right as the brooding suicidal Konstantine (but then the last time I saw the play on stage Montgomery Clift, the perfect sufferer, played that role).

Others give some very strong performances, including Kenna Hunt, Michael Leibert, Leigh Blicher, John Oldham and Robert Haswell. Although the machinations of Russian neurotics may not interest everyone, their troubles are universal and I highly recommend the play.

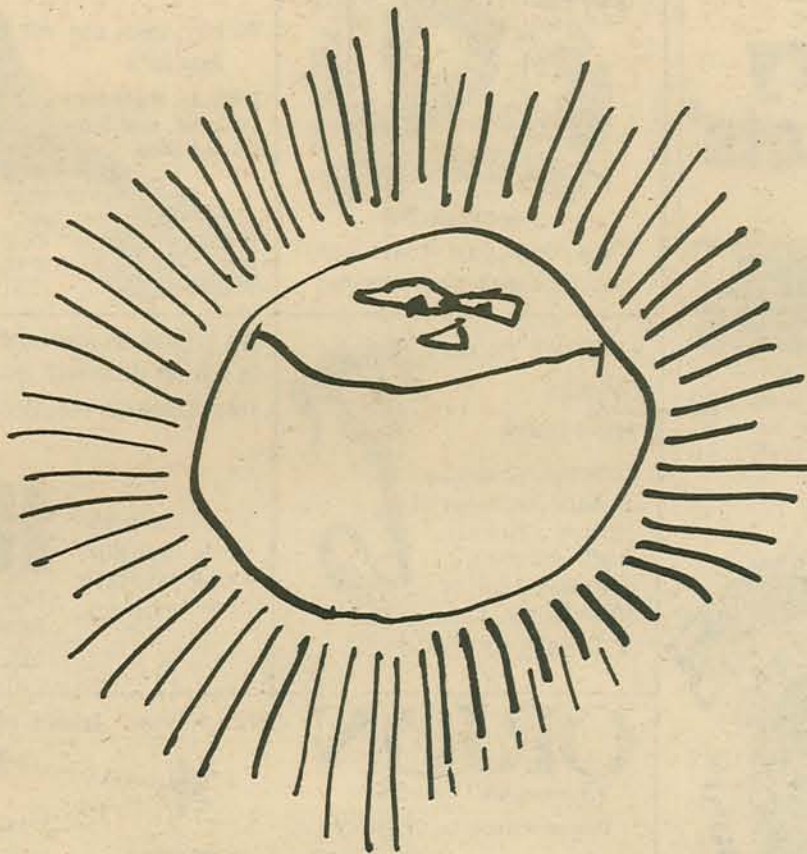
"FACTORY REJECTS," Pitschel Players, 756 Union St. Every Fri. & Sat. 8:30 p.m. Adm. \$1.50. Info. & res. 956-0252.

Although the Pitschel Players bill "Factory Rejects" as a "new" show, most of the skits are merely recycled and all too familiar to anyone who has seen the group perform over the last few years. Of seven pieces in the first half of the show, only one is of very recent vintage.

The second part of the evening, supposedly more improvisational, isn't much fresher. Only a few numbers had anything to do with the suggestions solicited from the audience; most spring from works in progress, or again from the old well worn skits. I laughed at "The Young Dentists" (parodying the tv mentality) and "Puberty Rites" (about coming of age in a small town) the first time around, but they just don't wear well after a third viewing. If the group hopes to win a local following that returns now and then, it had better become more spontaneous and inventive.

The show is curiously non-political with the exception of a delightful improvised monologue by Committee veteran Jim Cranna about the relationship of White House closets to the Watergate affair. Jon Fromer did come up with a good one liner on John Mitchell, but in general, the material is old

Continued on page 25



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And help yourself to some of the best newspaper reporting you'll find anywhere. Our third annual Summer Project in Investigative Journalism starts this June, and soon after you'll be reading the results of our investigations into the politics of development, the structure of power in San Francisco, consumer ripoffs and much more. William Claire, writing in City Magazine (Washington, D.C.) had this to say about the work of our 1971 Summer Project:

Would you believe a Ralph Nader—and a team of Raiders—who can write? His name is Bruce Brugmann, and the writers he has gathered together in "The Ultimate Highrise" have been contributors to the San Francisco Bay Guardian, considered one of the finest newspapers of its kind in America . . .

As part of a Bay Guardian team of experienced investigative reporters and urban affairs experts headed by Tom Lehner of Berkeley's School of Public Policy and 30 volunteer researchers (former Guardian city editor Greggar) Sletteland spent six months examining city, state, and federal records . . .

Bruce Brugmann, who has been cited nationally for his journalistic skills, is equally clear and hard-hitting in his expose of "The Politics of Highrise." Brugmann's journalistic courage is legendary and his interest here is in an area he knows best of all, the relationship between backroom and boardroom politics. He knows firsthand of the intimacy between city hall, development commissioners, assessors, campaign contributors, and the Chamber of Commerce with its "operating principle for years in San Francisco: When the

Chamber of Commerce spits, City Hall swims." Using charts prepared by his investigators, Brugmann shows who approves high-rise supervisors, assessors, and mayors by listing the 244 top contributors to recent winning San Francisco campaigns . . .

In conclusion, the book covers ways to "sniff out, then snuff out high-rises" by giving practical pointers that could serve as guidelines in any large U.S. city. A citizen's guide to land power structure research tells you how to find out who owns what in a city, and where to get information on the sale of property, loans, corporations, and other useful details. It is the kind of grand finale that makes you want to join the Bay Guardian team and take up the slingshot against the Goliaths of industry.

I don't know who is getting the Pulitzer Prizes in journalism these days, but if Bruce Brugmann and his team of writers who put together "The Ultimate Highrise" do not get one, it will be the ultimate insult. For "The Ultimate Highrise" may be the last work in an attempt to save a great city. The last word.

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Theatre

Continued from page 23

News—the cast spoofs fashions, educational tv, Monster Movies, not exactly controversial humor.

If you've never seen the Pitschel Players, I recommend them; I thought they were fine the first two times. But if you've been before, don't expect too many surprises.

"THE ZOO STORY," by Edward Albee, Stage West, Fellowship Church, 2401 Larkin St. Sat. & Sun. Through May 20th. 8:30 p.m. \$2 students, \$3 gen. Info. 647-6077.

Stage West's production of "The Zoo Story" has merits of its own—but its resemblance to the play Albee wrote is little more than coincidental.

"The Zoo Story," written in 1957, was Albee's first play. It focuses on two men, one a lonely eccentric, the other a respectable businessman. The two men meet in New York's Central Park, where there is a clash of the lifestyles, with the bourgeois gentleman's condescending distrust of the transient turning into horror as he unwittingly participates in the eccentric's suicide.

In the Stage West version, the drifter is played by a woman, an innovation that doesn't do much for the play. Albee's intent, to create an inverse mirror relationship between the two men, falls flat with the introduction of a male-female conflict.

Actor Jack Vickery makes the businessman more bohemian than uptight, while Linda Ayres plays a sweet, clean, daffy misfit rather than the grungy rebel Albee described, and the changes are too great for Albee's original conception to come through.

"GRAND CIRCUS," Carlos Carvajal's Dance Spectrum, The Wabe, Lone Mountain College, 2800 Turk Blvd. Thurs. Fri. & Sat. May 10, 11, 12. 8:30 p.m. Adm. gen \$3.50, Student \$2.50. Info. 824-0609.

"Grand Circus," the final program of Dance Spectrum's ambitious six week season, is a long vaudevilian celebration. It includes works by Carlos Carvajal, Tance Johnson, Bruce Bain, Rec Russell, Noel Parenti, a short jig by Linda Goldthwaite (an International Junior Highland Dance Champion), assorted clowns, roller skate antics, a costumed hoop-jumping dog, balloons, crackerjacks and popcorn.

The karma of the performance is one of warmth and goodwill which almost compensates for the fact that very little first rate dancing goes on. Dance Spectrum is truly a community group, and the audience is filled with friends and neighbors. The dances aren't always polished, but the company shows a generosity, cohesion and mutual affection that's rare in this very competitive field.

SHORT TAKES

The Bejart Ballet, whose home base is Brussels, performed in San Francisco during the last week in April to what must have been some of the smallest audiences in opera house history. It's unfortunate so few people could afford to take a risk and see this relatively unknown group. For Bejart creates very exciting and innovative ballets, whose reverberations will probably be felt in local choreography for some time.

I saw the group in 1971 in Berkeley and hated them. But this time, my expectations were more modest and I was able to enjoy Bejart's very eclectic

visions. His choreography is full of humor, irreverence, awkward lifts and strange movements that are sometimes hard to take, but his work is absorbing even when it's aggravating and his dancers have dazzling technical skills.

The company will be in Avignon, France, next year to host a festival of international dance, in case you're in the neighborhood. If not, they're sure to be in San Francisco again, and it's an event worth saving for. □

A.C.T. Wrap Up

By Rolfe Peterson

The American Conservatory Theatre's 1972-73 season has been its most successful since it came to San Francisco in 1966. There were things to quibble over, like some of William Ball's more precious stylistic affectations in "Cyrano" and "The Crucible" and Bonaventura's asinine rendering of "The Merchant of Venice."

But in general it was a season of fewer and stronger productions. "Cyrano," "The Crucible," "The House of Blue Leaves," "A Doll's House" and "That Championship Season" all pleased audiences and critics and kept the Geary running 80% capacity all season.

"Cyrano" was to have ended the season on May 12, but good old Popular Demand decreed an extension of two more weeks, through May 26, of "That Championship Season."

Jason Miller's "That Championship Season" is a sour comedy on contemporary themes—athletics as machismo for the immature American male, political corruption, bigotry, false values and the erosion of youthful ideals as middle age marches on.

Such themes do not make a pretty play, and the repetitious Anglo-Saxon vocabularies of the five characters further uglify it. Sometimes the ugliness borders on small-boy impudence instead of clear-eyed realism, but Miller makes his witches' brew witty enough to keep the bitterness palatable.

Ed Flanders, Ramon Bieri, Dana Elcar, Ray Reinhardt and Paul Shenar comprise the strongest cast ever assembled by ACT, all of them capable of brilliance. I was disappointed that none seemed to be brilliant in this instance. But all are very good, very professional, and the production is rewarding. □

COMING UP!



Next issue look forward to the Bay Guardian Summer Entertainment Guide—where to go to see and be seen, what to do when you get there and how to do it, cheaply and coolly during the Bay Area solstice.

In the future: the Bay Guardian Literary Supplement, with special sections on Bay Area small presses, and Third World and Women writers, coinciding with the San Francisco Book Fair.

Poetry

RIDING THE BUS THROUGH THE YUCATAN

By Lennard J. Davis

This body must pass through the country.
Hands against the mud, the palms, and fire trees.
Dr. Pain's Mortuary opened its doors, and I saw
the Mayans bathing naked in streams.
Another baby was swaddled with lace,
and tortured by the force of the window.

The body must pass through this country,
and slide it past guava groves;
past the dolphins returning to water
in the darkest cusp of each other.
The vultures dolorosas watch from the shore
as my bus boards the ferry,
and crosses the corpus of mud
to the Ciudad del Carmen.

In the deeper vault of the pyramid at Uxmal,
I saw red jaguars with jade eyes
guard the Most-Real-Of-Men.
In Guatemala City, they bury their dead in holes
in wall. High up, and pink or aquamarine, then
cover them with color photos
of magazine saints and 3-D postcards of Jesus.

The guidebook tells us of all this—
how not to eat on this journey—
two days without sleep through the country.
I read about ruined Mayapan;
they read about love in the comics.
Mangoes lie wrecked on the roadside.
The vultures hollow the avocados.
Charred farmers watch as the bodies progress.

WHAT'S GOOD FOR THE GULL

By Donald Schenker

The seagull, cartoonist, draws
a spiral around my bullseye head
like I'm about to get conked
& next thing I'll be seeing stars, hearing
the birdies sing;

like a spring
being wound from the top down,
the squawking compression in his bowels
visible in his cocked eye
eyeing me in the eye like a sphincter.

& Am I not, after all, in the cycle of things,
the morsel he ate about an hour ago,

bones, clothes & all foreshortened,
a metamorphosis
up through the convoluted innards
of his sky & mine

& out:
an annointment of the Cycle of Life,
a glob of mankind
done with & let fall at the sun?

It is not always in supplication that men
raise their eyes to heaven;

as, for instance:
in the scaffolding, Tiepolo, on his back
drafting the undersides of holy cherubim,
making it his business

to descend
from time to time
all the way down
the ladder to this outhouse Mother Earth.

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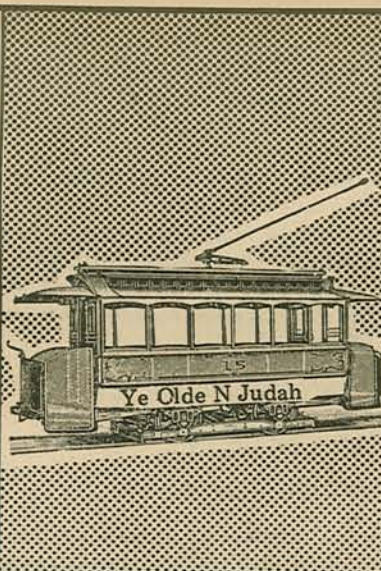
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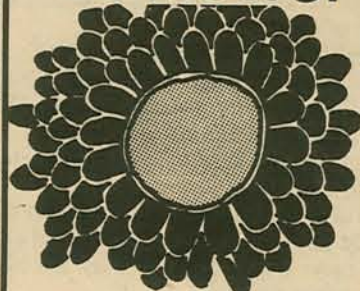
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Music

Good Knight to Faith



Faith in the flesh

By Tim Cahill

I mourn the loss of P.T. Barnum. I suspect that I was born on the minute he made his most famous pronouncement, because I am a sucker for the publicity stunt. I avidly read the accounts of gentle folk who crucify themselves publicly for Christ, who expose themselves on the street in the name of freedom of expression, who wrap themselves in chains and drop into the Bay in order to outdo Houdini. It doesn't matter much to me that this attention is exactly what the stuntsters want. I enjoy the sociology. On no other field of human endeavor are people's motives more transparently obvious. And the fact that the purpose of the stunt is to alert as many people as possible to one's own greed, ego or self-righteousness is truly mind-boggling.

Take for instance Terry Knight. Motivated by a desire to make a few more million and a self avowed devotion to the industry that has been his own peculiar Horn of Plenty, Knight has, of late, been making some awfully heavy pronouncements in the national music trade papers. The maker of Grand Funk Railroad has, you see, signed a new group so big, so weighty that to reveal their identities would rock the business clear off its shaky foundation. Such a course of action, Knight has given us all to understand, would be to the music business what the 1906 quake was to San Francisco.

Heavy.

But let's backtrack for a moment. In 1965 Terry Knight was little more than an ambitious disc jockey for a Detroit Top 40 station. By the winter of 1966-67 he was a local pop idol with a record that had soared to number 46 on the nation-wide charts. "I Who Have Nothing" (a particularly ironic title today), by Terry Knight and the Pack, was an overly dramatic tearjerker, a sort of "Impossible Dream" set to rock. People who saw Terry at the Michigan State fair and other big Gigs were treated to the sight of this overwrought man to his knees in the midst of the song, barely able to contain the flood of sincere tears. Detroit liked him because he was so humble.

Flash to 1968. Terry Knight has quit the pop idol biz. He is into the process of manufacturing pop idols. He manufactures a three man group ala Cream called Grand Funk Railroad. He is their manager, booking agent, producer and press agent. The rock press decides that Grand Funk is unable to tie its collective shoelace without consulting Terry Knight. But no one knows for sure, because Knight refuses to let anyone talk to his proteges.

And a strange thing happens. Despite constant snide condescension on the part of the critics, Grand Funk becomes big business. Their concerts become events. They sell out the 14,000 seat Oakland Coliseum. They sell out Shea Stadium and are the first group to do this since the Beatles. Terry Knight takes out ads in the trade papers proclaiming that his Railroad belongs to the ages. He convinces Capitol records to give the group its own label, "as a courtesy." The last album he produces for the group is a new concept in packaging. It is a round album wrapped in foil-like material and designed to look like—appropriately enough—a coin.

Ah, but wealth and success do not invariably bring happiness, and Grand Funk was not happy. Last year, in fact, they became so unhappy they terminated their association with Terry Knight. They wanted a bigger hand in the production of their own material, and they were tired of their stage show in which Mark Farner invariably took off his shirt, sweated, flopped around on the stage, and humped his guitar. He said he felt silly doing this before the multitudes. He was concerned about ecology and the energy crisis.

Knight filed a lawsuit. Funk filed a countersuit. To date there are some 30 suits pending in the matter. Though it's difficult to track them all down, it is safe to say the suits total at least 20 million and perhaps twice as much.

So what's Terry Knight been doing in the last year? He's started his own record label, Brown Bag Records distributed by United Artists Records. He has recorded a group called Mom's Apple Pie and hyped them in the trade papers once again. The ad-

vertisement caused a furor. It was a nicely rendered drawing of a lascivious looking Mom licking her lips and offering the reader a big, plump apple pie with a single slice missing. If one looked closely at the apex of the slice, he would have noticed what the Chronicle's John Wasserman correctly identified as "a vagina." Given the context, it was a somewhat sloppy one.

Most publications airbrushed the offending organ out of the pie. There were headlines in Cashbox: "Knight Ad Banned."

Despite the boost from such an anatomically interesting confection, Mom's Apple Pie has not yet sold out Shea Stadium. At this point in their career, in fact, they might have trouble selling out a room in some local massage parlor.

Terry Knight, however, is not resting. On March 4th, almost one year to the day after his falling out with Grand Funk, he took out a full page ad in the trades once again. In the form of a business letter to United Artists Records, the ad stated that Terry Knight Enterprises had entered into a contract with a group called Faith and since "the services" of Faith were "special, unique, and extraordinary" it was agreed between these parties that Knight "will not UNDER ANY CIRCUMSTANCES reveal to a third party:

- a) our true identities;
- b) our legal and/or professional names
- c) our professional background
- d) our citizenship and national origins
- e) any information whatsoever of a personal, professional or private nature, without our prior written consent."

This letter was followed by headlines: "Knight Signs 'Mystery' Group for Management." "Knight has Faith: Mysterious Group of Secret Players." "Knight to Manage Mystery Group—Faith."

"Rumors Flying Around Knight's Mystery Group." On March 21, Knight's personal press agent reported that he flew to Los Angeles to personally approve the artwork for a huge Sunset Strip billboard he rented which carries the message: "Faith comes to USA in April." The billboard shows five men, naked from the waist up, with their arms around one another. From the back. No clues here.

The album has finally been released, however, and there are some clues which I will come to presently. Before that you should know that Knight is presently negotiating with perhaps the largest concert promoters in the world for Faith's premiere appearance. Steve Wolf of Concerts Associates has announced that the 18,500 seat Los Angeles Forum is being considered for the group's debut. "It's very exciting and I hope we'll get to present their first concert appearance," Wolf said.

Rumors have it that Faith is composed of a whole bunch of English superstars. Ginger Baker, Cream's drummer, has been mentioned in connection with the group.

Since I have the album on the turntable at this minute, and because, as I said, I am a sucker for the publicity stunt, I'd like to offer my own guess as to the identity of the group. From information supplied to me by confidential sources (Terry Knight has nothing on me), I know that there was a group called the Chosen Few that had a minor hit on RCA in 1969. They were, so I'm told, a midwestern group and Knight, in the midwest at the time, might have had some connection with them; a finger in the pie, if you will. The Chosen Few, my sources say, left for the east coast where they became Limousine. The newly named group released two records on an obscure label. A song on one of the albums was entitled "Sometimes" which sounds exactly like "Sometime Sometime" on the new Faith album. A second song on the other album was entitled "Such a Lady, Such a Lover." Faith's song, "Such a Lady Such a Lover," sounds almost the same as Limousine's version.

The names of the Limousine/Chosen Few superstars were: David Barnes, Davy Bennett, John Casella, Mack Cawloy and Carl Storey.

The music on the new record, Faith, charitably described, is better than anything ever produced by Terry Knight and the Pack. □

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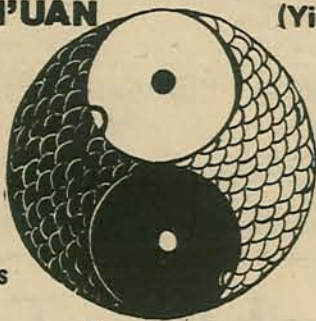
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Books

Lost in the Punhouse Vonnegut: Breakfast of Cliches



John Barth



Kurt Vonnegut, Jr.

By Manfred Putz

"CHIMERA," by John Barth, Random House, 308 pp., \$6.95 hardbound.

Reality," said John Barth at a writers' conference at Brown University, "is a nice place to visit; but literature has never wanted to live there very long." Then he sat down and wrote a book to prove it. The result was "Chimera," winner of the 1973 National Book Award for fiction, a three-fold novel of sorts which cannot be accused of hanging around everyday reality too much. It consists of a rerun of Scheherazade's and Dunyazad's Arabian adventures and of two modernized versions of the interlinked Greek myths of Perseus (the Gorgon killer) and Bellerophon (the Chimera extingisher and joint owner of Pegasus, the flying horse).

You remember the story where the king wants to hear the end of a certain tale, and his girl-narrator tells him he will first have to postpone her execution, and he says it's a pretty steep offer, and she says he can take it or leave it? That was the tale of "A Thousand and One Nights" and the girl-narrator was Scheherazade who in more than one sense told stories for a living.

Then there's this funny genie (a drop-out from Banu Sasan University) who appears to "Sherry" and her kid sister Dunyazad ("Doony"), a very sweet part-time lesbian. The genie wants to discuss the aesthetics of story-telling and offers to help the girls out of their narrative fix. This, the reader rightly suspects, is no longer "Arabian Nights" but John Barth on Barth.

Two things become immediately clear. First, much of the reader's enjoyment depends on whether he knows enough mythology to compare the originals to Barth's highly imaginative versions. And second, Barth has managed to give three ancient stories an injection of contemporary life-blood, at the same time preserving their mythical bodies, "using . . . for entirely present ends, materials received from narrative antiquity and methods older than the alphabet."

In order to link ancient and modern perspectives Barth pops in and out of his three novellas. And with him pop the problems of the artist in a post-modernist world and of today's fiction. Should it, can it be realistic? Will it have to concern itself with archetypes? Is it exhausted altogether?

Barth opts for what he has advocated in his essays: fiction as an imitation of imitations. In "Chimera" specifically, the imitations are of archetypal patterns of human life and mythic heroism. This gives the three stories a coherence which is difficult to detect, but which enlightens in all three cases.

In all three stories traditional mythology and modern fantasy merge, with fantasy having an edge over other literary forms. As Barth says: "Thus Art is as natural an artifice as Nature; the truth of fiction is that Fact is fantasy; the made-up story is a model of the world."

Attempts to revive ancient mythology in contemporary disguise are not entirely new. Kleist, Shaw, Anouilh and Sartre all juggled with the mythological past; whole epochs have drawn inspiration from a re-creation of their classical literary ancestry.

I must admit that I wish Barth wouldn't drag me through these long corridors of history and myth and expose me to so many puns and games in the course of what he calls "a three-part digression . . . sinking in exposition as in quickmire." There's a danger that the reader might eventually feel like one of the kings in the original "Thousand and One Nights," a king who only asked for the solution of one mystery but got a lot of others thrown in for good measure. But then, mystery, myth, fantasy and puzzles are the substance of novels which critics such as Robert Scholes claim spring from the sheer enjoyment of fabrication. Perhaps there is not much more to be said beyond what Barth states of his attempt: "like the coded Numbers it will represent nothing beyond itself, have no content except its own form, no subject but its own processes."

In this respect, at least, John Barth's new book must be called a full success.

"BREAKFAST OF CHAMPIONS," by Kurt Vonnegut, Jr., Delacorte Press, 299 pp., \$7.95 hardbound.

Vonnegut's latest suffers from an excessive use of three literary gimmicks. He has used all of them before, to be sure, but never in such a simplified, mechanical, and brainlessly repetitive fashion.

Gimmick number one: make simple things sound even simpler (devastatingly simple, in fact), hoping that naivete eventually will be confused with wisdom. Scattered all over the book we find numerous definitions (verbal, pictorial, or both) of such commonplace objects as an apple, a hamburger, a Volkswagen, a pyramid, a beaver or a chicken.

They all sound like Vonnegut's enlightening definition of hijacking: "Sometimes people would get on airplanes which were supposed to fly to someplace, and they would offer to put holes in the pilot and co-pilot unless they flew the airplane to someplace else." After a while the reader simply gets tired of the bogus simplicity and the phony detachment characteristic of this game.

The second gimmick is closely related to the first. Again and again the author tries to strike the pose of a guru detaching himself from this world and attempting to observe it with the eyes of a dispassionate, philosophical stranger who cannot believe what he sees and who demonstrates his disgust with the present state of affairs.

Certain characters of Vonnegut's novels (Bokonon, Billy Pilgrim, Rosewater perhaps) displayed this attitude of transcending at all costs the actuality of our dire universe, an attitude now revealed as their creator's stance. Maybe Vonnegut had something like Brecht's technique of *verfremdung* in mind, but he is unsuccessful. He fails to achieve the startling new perspectives, the opening of a barred-in consciousness and the appearance of the familiar as unfamiliar which are designated by the term *verfremdung*.

Gimmick number three has always been popular with Vonnegut. It is the use of concepts, habits and actions of alien creatures as a comment on the rottenness of the world. Jonathan Swift is one of the fathers of this satiric technique (now adopted by the science fiction crowd, among others) which gives the option of either showing the alien world as virtuous and your own, by contrast, as rotten, or demonstrating the evils of your own world by projecting them onto the screen of another planet.

All three techniques serve primarily one end. They make clear that Vonnegut himself is fed up with this world and no longer wants any part of it. While this attitude is understandable it supplies insufficient substance for a whole novel. Vonnegut has simply not found an efficient translation of his discontent into literary terms, or any kind of acceptable terms at that. His symbolism is frequently cheap; his analogies between the handpicked misfits and the quality of everyday life in technology-land plod with depressing regularity. The motives, the reasoning and the complaints of the characters are transparent and forcefully topical.

Solely outstanding among the model misfits is Kilgore Trout. He is the crazy old science fiction writer, the flop, the drop-out, the eternally maladjusted who is Vonnegut's alter ego — the only fictional love the author ever had.

Ironically, it is one of Trout's books which triggers off the final catastrophe and which pushes the second main character of "Breakfast of Champions," Dwayne Hoover, over the edge into insanity. This climactic event, to which we have carefully been led does not prove much. It tells us that crazy old sci-fi writers under certain circumstances may have a detrimental influence on crazy middle-aged Pontiac dealers. The whole story is too long if Vonnegut had only this point in mind.

Vonnegut doesn't give his novel an elaborate structure; he is satisfied with a sequence of loosely connected fragments. Fragmentation and randomness seldom comment on anything but their own existence. Similar is the recurring theme of insanity in the novel — it doesn't mean much beyond the obvious point that in today's crazy world people are crazy. □

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In Search of the Miraculous Hamburger



By Marion Bulin

Burger eaters know that even a commercial patty can be saved by super condiments -- a truly "secret sauce," the perfect amount of bermuda onion, a really fine french roll, superb french fries, congenial surroundings.

Listed below are places that aren't as all around great as Bill's but redeem themselves from the "McDonald's syndrome."

All burgers are under \$1.50, drinks excluded. Fries are extra unless specified.

PIER 54, Pier 54 (end of 4th St.), 7 a.m. - 6 p.m. lunch, 6 p.m. - 10 p.m. dinner, 6 p.m. - 10 p.m. Sat., closed Sun.

Commercial patty but lots of tasty Hippo-style variations in condiments: blue cheese, chilies, Italian sauce, etc. These are triple-decker burgers but if you're not a bread freak, the cook will hold the middle layer. Chips and a mediocre salad. No fries. Wine, beer, Anchor steam beer. Breakfast, lunch, early supper,

weekdays only. Longhair and longshoremen coexist, a view of the S.P. barge depot.

RIBELTAD VORDEN, corner of Folsom and Precita, 12 noon - 1 or 2 a.m. daily.

Thick, hippy hand-made beef patties, brought to you by the people who used to cook at the Garden of Earthly Delights. Condiments sometimes include rather gritty lettuce and tough onions. Salt and mustard, a must, can be hard to locate. No fries, good green salad with blue cheese dressing included.

Variations -- a cheeseburger oozing with monterey jack, a mushroom-burger with gobs of fresh mushrooms. Wine, beer by the glass or pitcher, entertainment. Lunch through late dining. Hip, mondo-weirdo atmosphere.

CLOWN ALLEY, 42 Columbus, 6 a.m. - 3 a.m. daily.

Large-size commercial patty, rescued from obscurity by charcoal broiling. The customer has complete control of condiment dosage -- mayo, mustard, ketchup, pickles, pickle relish and chopped onions are self-service. Fair french fries tending more towards crispy-greasy. Good hot dogs. Draft and imported beer. Plastic outdoor tables with an inspirational vista of the base of the Transamerica building. Breakfast through dinner. Customers range from North Beach winoes to cheap-eating Montgomery Street types.

UNITED STATES RESTAURANT, 431 Columbus, 7 a.m. - 8:30 p.m., closed Mon.

Enormous real beef patty enveloped in a fresh sourdough roll. With lettuce, tomato and onion, literally too big to fit into your mouth. Continental french fries included -- fluffy, fresh potato stripes fried in oil. Other Italian specialties. Beer, domestic and imported win. Always a long wait for dinner, best for lunch and mid-afternoon noshing. A noisy, mixed throng of Italian widowers and North Beach hipdom.

COTTAGE KITCHEN, 340 Division (under the freeway, betwn. 10th St. and Bryant), 6 a.m. - 3:30 p.m., closed Sat. & Sun.

Another "south of the slot" lunch spot. Medium-sized commercial patty redeemed by condiments and

french fries. A pickle relish/mustard mix is applied that somehow makes a delicious compliment to the liberal portions of onion, shredded lettuce and tomato. Worth a visit alone for the greasy-crispy fries, some of the best I've ever found. These fabulous fries are included with the burger price making the Cottage Kitchen a best buy at 85¢ for a hamburger, 95¢ for the cheeseburger. No booze. Breakfast and lunch, weekdays only. Neighborhood workingman clientele.

DICKENSON'S FINER CANDIES, 937 Taraval, 8 a.m. - 5 p.m., closed Sun.

Guardian reader Jack Meier writes, "Some say Dickenson's is better than Bill's . . ." I'll have to disagree. Dickenson's serves a fine burger but it falls down in the condiments.

Jack Dickenson himself is at the grill and the outstanding part of the hamburger is the large patty of real meat (if you peek in the backroom you'll see a pile of hamburger wrapped in pink butcher paper). The bun is small and undistinguished as are the condiments.

French fries are soggy-dry and the serving is skimpy. Crumb-breaded onion rings are acceptable, macaroni salad good. Real, made-from-scratch milkshakes and good fountain cokes.

Wooden counters and comfy booths from an earlier era. Dickenson's is an old-fashioned, family-run, neighborhood cafe where the owner chats with the regulars and can foretell their orders.

BIG DADDY HAMBURGERS, 1245 Noriega, 11 a.m. - 8 p.m. (sometimes earlier), closed Tues.

Crisp, charcoal-broiled, large commercial patty. Average condiments, large sesame bun. Fries are crispy greasy and the large order is enough to satisfy 3 or 4 hungry people. A truly foot-long hotdog, also broiled, with whatever condiments you desire.

Soft drinks, coffee, pre-packaged milkshakes. The "large" cokes are immense, around 24 fluid ounces. Baklava featured for dessert.

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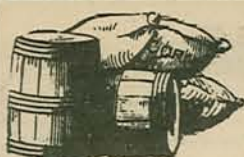
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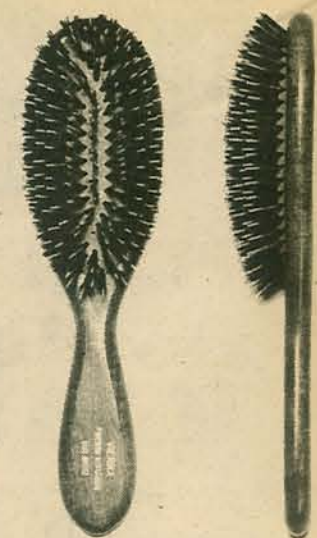
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The San Francisco Bay Guardian Classified is a regular feature. The classified line for ad copy is Thursday at 5 p.m. before publication. Enclose payment with ad. Check the next page for our classified rates or call Nancy at 861-8033 for Housing Wanted, Rentals and Employment Wanted. Mail your ties are accepted at the discretion of the publisher.

Personals

GOT A MESSAGE? Something you have to say to your fellow man (or woman)? Use our Big New Personals. You can find a friend or start a movement...tell someone that all is forgiven (come on home...) or find

JENANA B. Lost your address. Please contact old P.O. buddies Sharl or Phyllis.
DOLores! Thank God you got here! Kevin has been driving us CRAZY!!!! (Thank you St. Jude).
HEY MOM!!! You're the greatest! Happy Mother's Day, Diane, Bob, Nancy, Mike, + Baby Gorilla.
WARM, SINCERE male, 30, new to area, quiet, loves outdoors, animals, wine, and sharing fun, seeks open interests - 1817 41st Ave., No. 2, Oaki. 94601 - 532-0707.
NEW TENNIS PLAYER needs partner. 922-4013.

IS THERE ANOTHER demon researcher/writer who can take development/management issues and projects for the Guardian like Peter Petrakis has on PG&E and Madeline Nelson has on the Banks? Lots of work, little pay. Send a free Exam, \$5 cash, need earnings immediately. Blood Plasma: Get DONATE BLOOD PLASMA: Get Geneva Ave. SF. 333-3211.
PLAVERYRIGHT seeking experienced capable director to co-found political theatre organization. Call (415) 524-2055, evenings.

NEEDED: dedicated volunteer willing to eat, sleep, and breathe more life into our project. A learning/working photographic environment with lab, studio, gallery. Copywriting, teaching, and being. No pay - but you'll learn more than you can imagine. 849-1000.
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KIDS' BOOKS: New Seed Press. WORK and exposure to other artists. Ideas? Steve Campbell: 626-3370. graphy...also feedback on my...could use instruction in etching, litho-...dependable, dealing w/ art or other...ARTIST - tired of telephone sales: want good gig. Friendly, creative, dependable, dealing w/ art or other...GUARDIAN MUCKRECIPIER needs employment in alternate weeks. 40 parcels - \$12,500-28,000. 30 acres - \$8,500-14,000. 20 a. parcels - \$6,000-11,500. 1 1/2 acres - \$6,000. some tillable land. Less for cash. Views, trees, building sites, water. MENDOCINO CO. MT. PROPERTY. 7840/(415) 731-4149.

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RENTALS
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Why NOT SUMMER in Berkeley? Sunny days for \$165/month in our summer sublet apartment. Clean & homy for the right 2-3 people. 2 1/2 rms & kit. & bath. 1 1/2 bks from UCB. 845-3183.
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Diamond Heights Area
View lot near 63 Arbor. Will trade. \$10,600.
Mission District-2 flats
2858 & 2760 22nd St. Beautifully maintained. \$35,850.
REALTOR: FLORENCE NEGERBON 346-0904

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